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At the Theatres.



The vivacious Dolly was the attraction at the Bijou Monday night, where she repeated her previous success in the title role of *Olivette* before an audience that completely filled the cosy theatre. We have already passed favorable comment on this talented woman's performance in Audran's best opera, and there is no visible change to be mentioned now. She is as charming and risky as ever. The farandole was never danced by Lewis with more abandon. The ladies in front trembled in contemplating the voluptuous postures of Dolly in this portion of the exhibition, while the men manifested their delight in demanding a repetition of them again and again. Dolly was ably seconded by the entire Bijou company, except Howson and Bell, who are reserving their voices for the opening of the regular season. Lily Post looked exceedingly well as the Countess and sang the music in capital style. If this young lady follows the advice tendered her recently by our musical critic she will leave Lillian Russell and the other clever but unreliable prima donnas quite in the rear. Victoria Reynolds made a pretty Veloutine; but she did not efface the impression left by little Marie Jansen. Joseph Greensfelder has a fine, lusty voice; but, as we have frequently had occasion to point out, he is about as well qualified to act as Dr. Houghton. He sang De Merimac's music effectively; but he utterly failed to make the character comic. Charles Campbell, as Valentine, was relatively as good as George Gaston as the Duc des Iles was the reverse. Frederick H. Frear's Coquelicot was a grotesquely humorous performance. The chorus of pretty girls was handsomely costumed, and the opera received an excellent setting. Bushels of flowers were heaped over the footlights to the smiling Dolly during the last act.

This is the last week of One of the Finest. Gus Williams has made a palpable hit, and will take the piece on the road next season. He has made money out of the Fourteenth Street run.

Emeralda's tenth month is nearing its close. The audiences vary with the weather; but are good on the average.

A Wonderful Idiot.

"Yes, I regard the musical career of Blind Tom, the pianist, as one of the most remarkable recorded in the annals of the profession. There have been blind musicians without number—men and women who have made their mark on the generation in which they lived; but I know of no case in history in which what may be called 'the genius of art' taking possession of a mere human automaton devoid of all intellectual faculty, even that of self preservation, and using only the senses of touch, taste and memory, has inspired such amazing results as to make one doubt whether there is not a spiritual or supernatural force at work among the poor integuments."

"Do you know, by the way," continued the speaker, "that he is rapidly becoming a proficient performer on the Boehm flute?"

As the gentleman appeared to be well informed on the subject, the representative of THE MIRROR expressed a desire to hear some of the details of the early life of the phenomenon.

"Well, to begin with," he said, "Tom was born in Georgia, within a few miles of the city of Columbus, in 1849, on the plantation of Mr. James N. Bethune, the father of Gen. John B. Bethune, his present manager, and has remained in the family ever since. His parents were slaves and field hands of the purest negro type. The mother, however, was somewhat of a favorite in the house, and while nursing in the midst of musical associations may have acquired something of the hereditary taste that was afterwards communicated to her offspring."

"In temperament she was gentle; her habits were of the best, and, like most of her race, she was religious. She never would let Tom play on Sunday. The father was entrusted with the bossing of the negroes on the place, and was likewise a faithful servant. Coming into the world as he did, blind and idiotic, little Tom in the course of two or three years became a kind of pet and was allowed the freedom of the household even to the parlors, and mixed among guests who occasionally assembled to listen to the music of the young ladies of the family, who were themselves accomplished pianists. He was for a long time in the habit of crawling around the floor; but his favorite place was under the piano. His fondness for sound was manifest long before he could talk, and his attempts to imitate everything he heard, even to the intonations of the barnyard fowl or the movement of the family churns, afforded intense amusement. The remarkable

memory of the child was also developed at this time, and repeatedly shown by waiting for the strokes of a clock at the very hour at which they should be given. One day, soon after Tom was four years old, the young ladies of the family, having left the parlor, were astonished to hear sounds issuing from the piano, and, peeping through the door, found their little slave boy standing on tip-toe and barely able to reach the keys, picking out the notes of the melodies they had just been playing. Naturally, they became at once interested, and thenceforward afforded him every opportunity to improve. Things went on in this way for several years. Of teachers he had none—in fact they could do him no good. What was played by others he learned to play instinctively himself, and the repetition was always better than the original.

"This marvellous gift soon became known to the people of the surrounding country, and Tom performed throughout the neighborhood, until at last Mr. Bethune was induced to allow him to appear in public. His first performance was given when he was about eleven years of age, and from that time until the present he has continued to develop his extraordinary power. He has never taken a step backwards, and never had a pianist who sat by his side to play the music of the great masters in order that he might commit it to memory, who did not confess that after one or two hours of example they did not find the blind boy was quite equal to any task that had been given him.

"Immediately after the war he was brought to the North, and made his first appearance in Irving Hall. Among the audience were some of the best pianists of New York, including Mr. Charles Fradel, Dr. Lowell Mason, and others whose names I do not at this moment recall. Both of the gentlemen I have named went on the stage during the evening and played impromptu pieces, which Tom, to the surprise of themselves and the audience, immediately and accurately reproduced.

"It is only yesterday that I happened to mention the circumstance in the presence of the boy, when he sat down at the piano and played the pieces note for note, although they probably had not been in his memory for full fifteen years. I call such a feat simply miraculous. And by the way, there is another peculiarity about him; his memory is so retentive that he recalls any name or date that may be identical with sound, and in his idiotic way will give it to you with a promptness and patness that is suggestive of some quick communication with a higher power. The truth is that you can't reduce him to rule or put him in tangible form. He is sui generis. Nature in depriving him of his mentality, or I should rather say his intellectual capacity, has compensated for the loss by intensifying his senses of touch, hearing and memory, for it is in these three faculties that Blind Tom most appears a marvel.

"Accompanied by his former master he visited England, and there repeated the success he had made in the United States; but the principal object of the journey was to consult the best oculists, and ascertain whether something could not be done to restore his vision. Mr. Bethune spent a large sum of money for this purpose, but without avail.

"In a professional sense, the reception of the blind artist in England, Scotland and Ireland was of the most gratifying character, and he received testimonials to his worth from the most distinguished people in the profession. He was triumphant in every test, and the oldest teachers were obliged to confess that his instant execution of all kinds of music, from the most classical works of Beethoven, Bach, Mendelssohn, Chopin, Liszt and Rubinstein down to the simplest plantation medley, is unsurpassed by that of the best professional performers of the day.

"Tom now makes an annual tour of the country, and is continually adding to his repertoire. Mr. Joseph Posnansky is with him a couple of hours a day, and plays over to him the works he desires to commit to memory and likewise reduces to paper some of the remarkable compositions of which Blind Tom is the author.

"Among other of his qualifications Tom is a fair vocalist. He possesses a strong, though not melodious, baritone voice, which in its use is only redeemed by the exquisite accompaniments which it is his delight to improvise. The following is one of his songs:

Wilt thou bring my baby home?
Now he is satisfied,
Yes he will be brought to you,
And I will see him after while.
I thought I heard my mother singing,
And sitting there on the steps,
I think I see her with her sister
Awaiting for the hack to come.
Repeat, "Wilt thou," etc.

"You would scarcely think anything could be made out of such stuff; but with Tom's melody and expression, it is really a gem of art that in any other setting would make fame for the author."

"And how has he been cared for during all these years," inquired THE MIRROR man.

"Like a child of luxury. There is not a want in the entire gamut of his life that is not supplied. He has his carriage, horses, the best of provender, although he doesn't care much for eating other than plain food, and every attention that can be bestowed on one who has proved to be such a fortune to his owner and manager."

"How do you account for his peculiar actions after he has played a piece; I mean in applauding himself and making the demonstrations of delight that seem to amuse an audience?"

"It is a feature of his idiotic nature. He can't help it. If he were alone in a room his actions would be the same, and perhaps even more demonstrative. I have seen him play with an orchestra, and while waiting for his part, forget everything but the music of the other performers, and dance up and down and clap his hands and gesticulate until it was time for him to resume his seat at the piano. To him music is a dream and he lives in it."

"You mentioned in the beginning of your conversation that Tom was also something of a flutist?"

"Yes; General Bethune is himself a good flutist, and from time to time Tom has caught the inspiration from his old master, and practiced on the instrument until he has become quite proficient and the owner of a handsome Boehm flute. It is made, by the way, from the silver taken in during his tour in Mexico, and forwarded to New York for the purpose. Tom prizes it very highly, and spends a part of his time in making weird variations of popular airs on the instrument."

"Does he practice much on the piano?"

"You may say, in general words, all the time, from the moment he is out of bed and half dressed, until ten o'clock at night. He has the physique of a giant and nothing in the way of music appears to cause fatigue. Originally he was very slightly built; but good living and sedentary habits have filled up the adipose."

"And what of his future?"

"I see no other result than constant improvement. He adds to his repertoire every day, especially when he hears a good pianist; and he never forgets. He can call up thousands of pieces, and they seem to be as fresh and are as perfectly reproduced by him as if instead of ten years ago they were played but yesterday."

The Musical Mirror.



The Baby Patience, over whose birth at Wallack's Mr. Gerry made such a fuss, was scarcely worth the noise. The boys and girls sing nicely; but the counterpoint which is so admirably worked out in the clever opera is marred by the lack of voices of differing pitch, and the band is simply—well we will be merciful in consideration of the worrying the company has gone through and say, inefficient. Would there were a society for the protection of adult ears. Lady Jane (Ida Mülle) has a wonderful voice for a child, and acts and sings like a real woman, and a clever woman, too. Patience (Jennie Dunn) does not amount to much. Grovesnor (Harry Hamblin) is graceful, comical, has a beautiful voice and sings well. Bunthorne (Arthur Dunn) is a good little actor. And the costumes are exquisite. Patience is rather to high a strike for juveniles, in consequence of the obstruction caused by the equality in pitch of the voices. Pinafore was much more available for babyistic purposes. Nevertheless, the thing was very well done and very enjoyable on the whole.

A companion opera to The Snake Charmer is on the stocks. It is to be called The Rat Catcher, and the principal tenor is a regular "ould Tarrier." Well, a rat catcher is as lyric as a snake tamer any day.

Selma Dolaro makes a very *séduisante* *Olivette*, which well-worn opera is now reproduced at the Bijou Opera House. Of course she does not dance the Farandole with the furious abandon of Catherine Lewis; but she is extremely graceful and lends a languorous longing to the part, which is very trying to the masculine element in this enervating weather. There is a strain of odalisque in everything Dolaro does. Lily Post makes a very nice Countess, singing it charmingly and acting with a fresh naivete that makes an admirable foil for Dolaro's languishing quietude. Of course, Greensfelder is not John Howson, so Merri-mac suffers somewhat. Why does not this young man, with a capital voice, learn to use it? With proper instruction, he would be a singer; for we are convinced that the falseness of his intonation is the result of bad method, not of incorrect ear. Campbell is good as Valentine and the chorus is excellent.

The Merry War is doing very well in the fresh battlefield of Alcazar; but the substitution of Fanny Wentworth for Louise Paullin, who made the part a feature at the Germania Theatre, is, to speak mildly, not an improvement. Miss Wentworth, although a clever enough young person, has a hollow, unsatisfactory voice, a bad school of sing-

ing, and a style of acting quite unsuited to the simple *Eisa*, which Miss Paullin's natural manner hit off admirably.

Mme. Theo, whom Mr. Grau will shortly present to us, is a pretty woman, with a *trainante* manner, a quietly mischievous eye and a thoroughly French voice—thin, hollow and ill blended in its registers. She is a good actress, but by no means startling, and is as far removed from Aimee, Schneider, or any of that "risque" school, as Booth from McCullough, or Jefferson from Nat Goodwin. If Theo succeeds here it will be a good telling for our general intelligence, for she is by no means obtrusive in her acting.

UMOR is busy with the grand exceptional performance of Wagner's opera, or, rather, music drama, *Parsifal*, to do honor to which kings and kaisers have assembled as well as the smaller fry of princes, dukes and the like. We call the per-

formance exceptional, because the author and composer, Wagner, has declared that the work shall not be given to the public, save in his own peculiar theatre at Bayreuth, in Bavaria, under his own direction and with the extraordinary stage and orchestral resources that make the Bayreuth Theatre a thing by itself alone. This reticence on the part of Herr Wagner does not argue any very profound faith in the quality of the work. Be an author never so aesthetic, though he believe himself the regenerator of his art, he will yet crave for publicity, and if Wagner in his innermost heart thought that *Parsifal* would succeed in the world, into the world should *Parsifal* go. The mission of music, as of poetry or any of the liberal arts, is to please and purify mankind. If, then, music fail to please and purify, music fails in its mission and is useless. Were an author on philosophy or ethics to write, or an orator to speak, in an unknown tongue, his utterances would be nugatory and of no effect; and an extreme sublimation of the forms of art as affected by Wagner amounts to preaching in an unknown tongue to the general public, be that public never so intelligent. We give the great master all due credit for his earnestness and theoretic correctness of idea, in doing away utterly with the conventional *tralla la absurdities* of opera; but we fancy he has gone too far. He has either soared above the heads of the people or he has burrowed beneath their feet; we leave it to others to determine which. A reformer, whether in science, art, politics, religion or what not, has a difficult and dangerous task. If he go too far he is lost; if he go not far enough he is laughed at. How often do we see the gradual advance of the incoming tide on a sea beach, heralded, as it were, by the daring spurt of a little incipient wavelet that runs pertly ahead of the main body of water only to be swallowed up by the thirsty sand which it is powerless to inundate. Such is the fate of most innovators, if they be too splenetic and rash. The tide of progress marches on in majestic uniformity, with gradual development and symmetrical improvement; the spasmodic efforts of impatient forerunners only end in self immolation. "Qui va piano va sano," says the old Italian proverb, and the fable of the hare and the tortoise is sufficiently familiar. We fear that Herr Wagner has outrun discretion in his last excursion into the musical future, and, like the tiny wavelet that fancied itself the universal ocean, may get swallowed up in the quicksands of oblivion. We fear it, but we hope it not, for Wagner has done excellent work; he has lent a worthy hand to the onward movement of musical progress; he has aided to cut away abuses and to substitute forms true to nature for the artificial fancies of pedantry, and but for his own strong personality and undue contempt for other and greater men than himself, would hold a foremost place among the world's Messiahs. As it is—we shall see.

Two Professional Homes.

The nearest parallel to the present terrible condition of the (so-called) Forrest Home, in the history of the British stage, is in an edifice made at the close of the last century, by Mr. Robert Bradley, of Drury Lane Theatre. Bradley was an excellent low comedian, chiefly distinguished by his representation of comic old men, Jews and Frenchmen. He was taken ill only the evening before his death, when he was nearly dressed for the character of Moses in the *School for Scandal*. By his will he left to the Theatrical Fund his cottage at Hamp-ton; in trust that they should elect to reside in it such poor of the Fund pensioners as might not object to living sociably under the same roof. In the house were two parlors for their joint indulgence and four separate bed chambers. That the decayed actors to be chosen by the Fund committee as tenants of this house might not appear in the eyes of the neighborhood like dependents on charity, he left also a certain sum to be distributed by those very tenants to the needy around them. There was also to be a little summer house for the tenants to smoke their pipes in, and it was to be so situated as to command a view of the Temple of Shakespeare, erected

by Garrick. The summer house was to be composed of part of the wood that belonged to old Drury Lane Theatre. And as a further evidence of Mr. Bradley's sound-hearted affection for the profession, he also bequeathed the interest of £100, three per cent. consols, to be annually expended on a twelfth cake with wine and punch, to be distributed on Twelfth Night, to make the future sons and daughters of Theatrical remember an old friend and member of the profession.

The simplicity, the honesty and the practical benevolence of this little professional picture in the olden times seems to rise up as a reproachful contrast to the complexity and malignity of the modern methods as illustrated in the management and condition of the (so-called) Forrest Home.

Jno. R. Rogers.

Sunday morning the irrepressible manager of Minnie Palmer stepped from the steamer and gave three cheers for the Stars and Stripes. Jno. R. Rogers was on his native heath once more, and was glad to meet his old friends, among whom, not the least, was THE MIRROR reporter. Rogers was found in the *café* of the Westminster Hotel, and fell an easy and a willing victim to the wiles of the reportorial augur.

"Well, Rogers, how did you enjoy your trip?"

"Hugely. I went all over England, France and Southern Europe. I bought some of the handsomest articles of ladies' wearing apparel to be found in Europe, and Minnie Palmer will be the best dressed woman in the profession next season, and I will be the best habited manager, having bought eleven suits of clothes complete from heel to head and from skin out. I have even had shoes, hats, cravats and jewelry made to match each suit."

"Well, what did you do in a business way?"

"I secured a great deal of new music for my play, among which are several songs which were given me by Liszt while at Zurich. I had the next room to the great composer, and, as he is partial to Americans, I easily made friends with him, and he gave me some very pretty music that has not yet been published."

"Did you secure an opening in London for your Sweetheart?"

"Here is my contract; you can see for yourself. It is made, as you see, with H. Cecil Beryl, proprietor of the Royal Princess Theatre, Glasgow, and manager of two other theatres, as well as five of the principal traveling combinations in Great Britain. In the first clause of this contract Mr. Beryl agrees to play me from about May 1, next, for twenty-six weeks in England, and only in cities and theatres of first-class standing, giving me choice of three London theatres. I am to furnish Miss Palmer and myself and to receive half the gross and he to pay the expenses."

"Don't you take Bob Graham with you?"

"No. He notified me last Sunday that he had signed to go to Australia as soon as his season with me was over, and on the strength of that I have written an offer to Frederick Leslie, who was here with Comley and Barton, to take his place."

"When do open your next season?"

"September 1, at Newark, N. J."

"The Limekiln Club."

There will be produced at the Detroit Opera House, 21st of this month, a new four-act comedy from the pen of C. B. Lewis (M. Quad), of the Detroit *Free Press*, entitled *The Limekiln Club*. It was written for J. L. Ashton, of Detroit, who last season was with the Knights. The play opens at Brother Gardner's hut on wash day, which happens to be his birthday, and a serenade is given him by the members of the club. The second act is "Paradise Hall," and shows a meeting of the Limekiln Club, which will be given *not a mot* from the *Free Press*. At the close of this act Brother Gardner is arrested on a charge of murder, preferred by Huckleberry Hawkins, who is desirous of becoming his son-in-law, but the old man will not hear of such a thing. The third act is a very pathetic picture of Brother Gardner bidding farewell to his family before going to prison. Act four is the courtroom, where Brother Gardner is acquitted, while the villain is arrested for forgery.

Mr. Ashton will play the only important white part, Seeker Jackson, a ward politician, who wishes to be elected State Senator, and seeks the colored vote. He has many humorous speeches, and will not fail to make a creation of one who is a familiar sight in all cities. The part was written for Mr. Ashton, and his friends anticipate a very brilliant success for him.

An army of workmen are engaged in rebuilding the interior of Holey's Theatre, Chicago. Only the four walls of the old house remain. Twelve boxes, unique in design, are to be put in. The dressing rooms, twelve in number—four for stars—will have every convenience. A new drop curtain is to be hung, and the interior decorations, as designed, will be very beautiful. When finished the improvements will have cost \$25,000. The curtain rises on Michel Strogod August 12.

The Row at Wallack's.

On Monday night a disgraceful row occurred at Wallack's. The second act of *Patience* finished at half-past nine. The male portion of the audience filed out into the lobby. A newspaper man named Keller was among the first to reach the foot of the stairs leading up to the balcony. He stopped for a moment to speak with a friend. At the same time a short, podgy individual, dressed like a Cockney stable boy, ran up to Keller and in a nervous falsetto voice cried: "Did you intend that article in Sunday's *Truth* for me?"

"I did," replied Keller, looking down at the small, fat chap, who in his wrath and perspiration seemed more than ever to exude an odor of the stable.

"Then," shrieked the short individual, lifting two muddy fists that bore outward evidences of having recently been dipped into "soft feed," "I'll hit you." Suing the action to the word, he tapped Keller on the arm in a strike-you-real-hard-you-nasty-thing sort of air, and while the tapped party was looking around to find out who had touched him, the little horsey fellow was hustled out of the door, his hat (a flat white Derby, such as grooms wear when out sparkling) being mashed in the turmoil.

Cries of "fight!" "put him out!" "police!" and "shame!" were now heard on all sides. The audience poured into the lobby en masse, and for a couple of minutes there was much uproar and excitement. Men pushed and struggled, awaying hither and thither in a wild endeavor to see something that was not to be seen. In the midst of the scramble Sydney Rosenfeld, Harry Wall, John Carboy, of the *Dispatch*, Parkes, of the *Mercury*, Henry Abbey, John Burke, James Scanlan, Theodore Moss, Bob Morris, of the *Tele-gram*, and many other professionals and journalists were making a vain endeavor to extricate themselves. Dress coats were torn, patent-leathers and corsets trampled upon, eye-glasses broken and other damage done. Gummy, of the *Times*, was safely ensconced inside behind his mother.

Keller is near-sighted, and he mistook John Russell, of the Black Flag combination, who happened to be standing near, for his assailant. Russell explained, and Keller made a break for the door to hunt up the person who tried to hurt him. His friends endeavored to frustrate this move; but he eluded their vigilance, rushing by the ticket-taker's gate at a rapid pace. The crowd followed close on his heels; but the man at the box, fearing a general panic, heroically shut the gate with a bang. Sounds of conflict proceeding from the other side of the wood and glass partition excited the multitude. They upset the tin ticket-box, pushed open the gate and hurried out. Several panes of glass were broken during this assault, and Theodore Moss' face wore an agonized expression in consequence.

The crowd found another scrimmage in progress in front of the box-office. Keller was being belabored with canes by a couple of men, one of whom was Alfred Follin, and it looked as if he were getting the worst of it.

Suddenly a big man and a little man were seen elbowing their way fiercely towards the combatants. These were Captain Williams and Police Inspector Thorne, who had happened to be in front during the first act of *Patience*. Captain Williams nabbed Follin and Thorne hauled Keller off. Search was made for the Cockney fellow in hostler's garb, but he was not to be found, probably having sneaked away unobserved while the second act of the brawl was going on. Under escort of Williams and Thorne the disputants were marched down Thirtieth street in advance of a mob that had gathered in Broadway to see the fun.

Arrived at the station-house, Keller preferred a complaint against Follin. The latter asked if money would be accepted for bail. "No—real estate," was the Sergeant's sententious answer. Thereupon Mr. Follin was conducted to a cell, where he spent the night. The matter was brought into the Jefferson Market Police Court Tuesday morning. Keller appeared against Follin, charging him with assault and battery. The justice persuaded the complainant to change the form of his charge. He consented and Follin was fined \$10 for disorderly conduct and then released.

A short time after he called at THE MIRROR office and was interviewed by a reporter.

"Was there a preconceived plan between you and the Cockney of horsey instincts to attack Keller?"

"No; I did not know that he had been struck when I went for him in the entrance of the theatre. On Saturday night I received from a friend in the office of the National Associated Press down town a proof-slip which I judged, from the appearance of the type to have come from the *Star* office. It was a scurrilous attack upon me, charging that I had lived on my wife's earnings, and borrowed money, without repaying, from my friends. On Sunday night I met an *attache* of THE MIRROR, and asked him if he had seen the article in the *Star*. He replied that he had not, and believed it had been crowded over."

"I said I should demand satisfaction of the writer whatever he might be, friend or foe. I wasn't able to find a copy of the *Star* on sale anywhere, and it was not until Monday that I learned the objectionable story had been printed in the *Truth* of the preceding morning. In the evening I went to the Bijou and asked if Keller was inside. The people

there said I would perhaps find him at Wallack's. I left friends standing in front of the Bijou and went across the street to Wallack's. As I entered the portico Keller ran out and I went for him. I did not know another row had taken place."

"Then there was no collusion?"

"Positively none whatever. At the police court this morning I was fined \$10. I didn't happen to have that sum in my pocket, so I pawned my watch to get it. I have stood up and taken all the abuse I intend to. Now I propose to take matters into my own hands and punish my detractors."

"You have made no reply to the stories emanating from a certain source that have placed you in a bad position?"

"Why should I? I have no wish to wash dirty linen in public when I can take care of my interests in a better way. I have some regard for my relations and don't want newspaper notoriety."

"You intend to keep your side of the story quiet for the present?"

"Yes. The law court will develop what there is in it. I intend to say nothing at present. You may rest assured I did not attack Keller in concert with anybody else."

"You do not know who was assisting you in the fracas?"

"I do not. The first I heard of him and of the rumpus was in court this morning." Mr. Follin did not look any the worse for his night in quod.

A MIRROR reporter met Mr. Harrington, of the *Dispatch*. He briefly said: "Follin came up to me in front of the Bijou and asked who was the dramatic critic of *Truth*. I told him. He went inside and emerged again in a few moments saying: 'Wait for me here. I am going across to Wallack's. I'll be back in a minute and we'll take a drink.'"

The doorkeeper at Wallack's said that many people who went out without getting return checks were not allowed to enter again. He added when asked who would pay for the wholesale breakage of glass: "Mr. Wallack, I suppose." Mr. Moss looked disgusted and would not speak on the subject. It is reported he gave orders at the box-office to take the names of the combatants off the free list; but this is not substantiated. John Burke thought the fuss was shameful; but believed if it were proved that Follin made his attack single-handed it would soften things somewhat. Bob Morris chuckled and then waxed indignant at the remembrance of men creating a disturbance on the very threshold of our American dramatic sanctuary. The dispute was the subject of a good deal of gossip on the Square next day; but, considering the trifling damage done, little regret was manifested.

Keller goes about smiling, but with a countenance somewhat defaced from a cane blow over the eye. Follin is hunting for more defamers to thrash. The party who hails from the Aegean isles, or some other pen, was made the subject of a warrant and a burly officer in citizen's clothes was hunting for him Tuesday.

The Youngest (F)rohman of Them All.

Charles Frohman, of the Madison Square management, returned from Europe by the Wisconsin last Thursday, and was warmly greeted by a host of friends. He went direct from ship to office, and in a very few minutes was busy asking and answering questions relating to business. A MIRROR reporter in quest of news found the young manager, who readily granted him a few moments of his time.

"Did you complete arrangements for the production in Europe of the Madison Square successes?"

"Yes. I took over manuscripts of Hazel Kirke and Esmeralda, and the reading of them, coupled with reports that had gone over to England, was sufficient to make the completion of arrangements an easy matter."

"Which do you take over?"

"Either will do, although Esmeralda seems to be the best known and most wanted. However, my contracts only call for Madison Square attractions, and I can do either or both of them; but I think it will be Esmeralda."

"When do you open in London?"

"All arrangements had been made to play the coming season at the Prince of Wales; but just as I was leaving, the authorities made an official visit to the theatres of London and ordered the complete gutting and refitting of the Prince of Wales. This will take some time and would naturally interfere with us; so we have postponed any action until the Fall of 1883. At that time I expect to bring over to this country the full company of the theatre, which is one of the best and most complete in existence, headed by Charles Coghlan—who, by the way, has improved wonderfully, and you would hardly recognize him as the same man who was here several years ago. Mr. Palmer has been trying to secure Coghlan for the Union Square; but he asked \$550 a week, and it is not at all likely that he will come to America except with the regular company, in which he is employed in London, and as I have the refusal of this company for the States for 1883-'84, it is probable I shall bring him over."

"That theatre being closed, why did you not bring them out this season?"

"I intended to; but my contract was subject to my obtaining proper dates on this side. The company is so expensive that it

would not pay to play in any place for less than one week. I at once cabled over regarding time, and found that only one week could be had in the season, and that was in Cleveland. My contract was for five months, beginning October 1."

"Did you engage any people for the Madison Square?"

"Only four; but they are all good, and I think will be favorites here. I tried to get E. A. Sothorn's daughter, who has just made her debut and is very talented; but she will not come yet awhile. English actors are imbibing such exalted ideas of American salaries that it does not pay to employ them. One man I wanted to get, who receives now \$30 a week, wanted \$200 from me. I didn't give it to him. He is only worth about \$60."

"What did you do in Paris?"

"I made arrangements to have Hazel Kirke translated and adapted for the French stage, and it will be brought out in Paris next year."

"Did you see any of the plays that are to be brought out on this side shortly, while you were in England?"

"Yes. I went to see *Romany Rye*, and it is good. It will suit the American taste as well as anything we have had from the other side. Everything about it is novel and entertaining, and it seems to go in London. By the way, I see it mentioned that it was refused a week in Liverpool. That is a mistake. It was *Humanity* that was refused. *Romany Rye* has a date already fixed for that city."

"I also saw the Wyndhams in *Fourteen Days* and enjoyed the play very much. It is farcical, and keeps the audience in roars of laughter; but the acting is so very neat that it would make the worst comedy ever written turn out a pleasant entertainment."

"I saw *Humanity*; but it is a failure, except the fight scene, which is something wonderful. This scene has already been stolen by an American manager, and you will see it in another play if you do not see *Humanity*. I went to see *Taken from Life*; and I must say I think it one of the best melodramas ever produced. Queen's Evidence is another good one. It has been secured by Tompkins and Hill, of Boston, and will be produced first at their theatre during the coming season."

"How about Abbey's contracts, from your point of view?"

"I think them all good. Nilsson and Langtry will both be great successes, as will Irving when he comes over. Abbey stands at the head of the list of American managers on the other side, and can get more than any of them. However, Haverly has a good reputation, and there, as here, he is looked upon as the pioneer in reciprocity of exchange of attractions, and his name is a good trademark in any theatrical attraction that may be sent over, or it is a power in obtaining an attraction."

"Your purchase of Haverly's negroes helped him out some, didn't it?"

"Not a bit. He has money, and plenty of it. He has not yet drawn the \$12,000 we were to pay him. He has no immediate use for it. Other matters have turned out so well that he is in no immediate need of money, and talk about the embarrassments comes from jealous and malicious parties."

"What about your minstrel enterprise?"

"That is a side issue. We organized the Callender's, and then, to get all the negro talent in the business, we bought out Haverly, whose company is in Liverpool now, but will sail August 5 for home, going direct to Chicago, where the consolidation will take place. We shall have two first-class colored companies on the road next season and shall cover all the territory we can. A funny thing is going on in the Haverly company. Thirty of the negroes were made Masons, in Glasgow, and they all have the highest regard for the rules that regulate. When a row occurs between any of them, somebody shouts out a mysterious word and the boys all wilt, so to speak. Then follows from one of them such an expression as, 'Ef you warn't a membah ob de Odor I'd climb yo' back'. The trouble ceases with this. One good point of the Masonic institution is the establishment in the company of an association, fully officered, into the treasury of which each member pays weekly fifty cents. This fund is to take care of the sick or to refund fines which the Order may think the management are unjust in fixing on a member."

"Changing the subject again: how about Americans in England?"

"There are a large number of them in London, and they meet every day at eleven o'clock at the American Exchange, and again (this time in full dress) at the Criterion at 11.30 p. m. Fred Bock is there with the working models of the scenery of *The Living Age*, and will have a play written to fit them. He is personally one of the most popular Americans in London. Jay Rial has gone into partnership with Charles Mapleson, and they will produce on August 5, at Her Majesty's Theatre, *Uncle Tom's Cabin* in all the glory of the big podhounds, and accessories such as only grand opera can get in London. Besides this, on the same day, John A. Stevens opens at the Surrey in *Unknown*, and Fun on the Bristol opens at the Globe. Here are three American attractions at one time in London, and each works for the other's interest by underlining on their programmes the other houses, etc. The rivalry is friendly and will help instead of interfering with business. Fred Stinson, John Stetson's agent, is probably the best informed

American in England regarding people and things theatrical. He is at work constantly, and has the standing of everybody at his fingers' ends. He is doing good work for Stetson. He returns with Modjeska, and will travel with her."

"What is Mapleson doing for us for next season?"

"He will do as well as heretofore. He depends greatly on Patti. A large company, with a capital of \$1,000,000, has been organized in London to run grand opera in England and America, and Gye and Mapleson have been elected managers, with large salaries and percentages; Gye to manage in England and Mapleson in America, and to exchange companies as well as stars. This will give variety and prevent a conflict of interests at either end of the line; but it will really create a monopoly in grand opera."

"How long do you remain in town?"

"I leave for Chicago in a few days, taking with me Filkins, Klaw and McGeachy. We will prepare for the coming campaign in the West and at the same time resume our prosecution of the play-thieves; but from this last source we do not expect much trouble in the future. We have agreements from nearly every manager in the country not to play in their houses any of our plays except by our companies, and we join our part, agree to play with them. This is the cheapest, best and most satisfactory way of beating the thieves. Managers would not play 'snide' companies if they could get good ones. These managers are, in small towns, men engaged in other lines of business, who run their houses for the rent they get out of them, and we agree to play with them in place of the thieves, and all of them agree in that case to keep the thieves out. To do this we have to have a large number of companies; but it pays us to have them."

"When do you return to England?"

"Either Gus or myself will go over in March to complete all details and advertise our productions there. England is not like America; you can not get a big opening house for a new attraction; everybody stays away until success is assured, and business grows each night if the attraction is worthy of it. Here, you know, the first night is often the only good house of an engagement."

"Do you send the negroes back?"

"Yes; next Summer. We shall also play them around the world after that; but in this we have an English partner who knows the route and who can go with the company."

"Did you see Booth?"

"Yes. His opening was an ovation from a crowded house, and his success was instantaneous. I did not see him again; and as for hearing anything in London, you can't do it. You can hear more in New York of daily doings in London than you can in London. But Booth is an assured success."

M. B. Leavitt's Trip.

The Alaska was tied up to the pier Sunday morning and M. B. Leavitt touched foot on American soil again after several months absence touring Europe. A reporter of THE MIRROR, after much trouble, found the gigantic manager in his office in West Thirtieth street, deep in the mysteries of maps, contracts, routes and rates.

He was asked to make a report of his conduct while abroad.

"I engaged fifteen of the best people in the specialty line that I could find on the other side. They are of varied talents and will present some very novel acts; something entirely new to the American stage, and I have no doubt will add greatly to the attractiveness of my entertainments. They do not all go in the same company, but will be placed where they will do the most good for themselves as well as yours truly. They will sail from Liverpool August 9 in the steamer *Italy*."

"What else did you do?"

"I have procured two new burlesques, *Claude Duval* and *Manteaux Noirs*, both of which are very funny. I have had all the costumes made for them in Paris and brought them over with me. I will have six or eight attractions on the road next season besides the Pastor and Leavitt company, and they will all be up to a standard of excellence never excelled in the same line in America. My printing is all new and novel."

"Anything else?"

"Yes. I have just engaged Kit Clarke as office superintendent. He will remain in New York and take general direction of my companies on the road, doing all his work from the home office. I have also appointed European agents to look out for attractions and people suited for this side, and to arrange for my enterprises on the other side. These agents are: R. B. Caverly, in London; J. H. Haynie, in Paris; C. R. Kral, in Berlin, and H. Van Oss, in Amsterdam. They are sharp men and will keep me fully posted about everything."

"What do you mean about your enterprises on the other side?"

"Well, I have partially arranged for a tour of England, under my management, next season, of M. B. Curtis in Sam'l of Posen, who will be a great success, and I have completed the details of a tour of Germany of my Rents-Santley company, beginning in June next at Amsterdam, during the holding of the World's Fair at that place. I have engaged Nellie Power and all the principals of a complete English burlesque

company, and my agents will fill in the other people. I am also organizing an entire European Specialty company, and my agents will have plenty of work to attend to."

"What do you think of Europe for American attractions?"

"Think there is plenty of money, both in England and on the Continent, for Americans with American attractions, and I shall try to get some of it next season. In fact I think so well of it that I am now negotiating for a theatre in London, to be run on the American plan for American attractions. I stand a good show to get the house."

"When do you commence active operations?"

"Nearly all of my companies open their seasons August 28, and time is all filled for them until next Summer, and people all engaged. Rehearsals will begin as soon as my Europeans get over."

"Taken From Life."

CHICAGO, August 2.—Pettitt's new drama, *Taken from Life*, was successfully produced at McVicker's Theatre, Chicago, on Saturday night, to one of the largest and most enthusiastic houses seen for years at McVicker's, by Samuel Colville's company, and under that manager's personal supervision. The Chicago press, with one exception, accord the play great praise and pronounce it an unequivocal success. Jumpy Jervis, of the *News*, who has a grievance against Mr. Colville, attempts, in his own weak, mandarin manner, to ridicule the production, but so utterly fails as to make himself a laughing-stock. White, of the *Tribune*, attempts to be funny at the expense of our friend, Frank Farrell, regarding the race-horse Wimbledon; but his wit is of that good-natured kind that does not descend to acrimony, as does that of Jumpy J. The critics of Cincinnati, Detroit, Indianapolis and other near at hand cities were present in force, while special correspondents of the *New York Herald*, *Boston Herald*, *New York Tribune*, *St. Louis Republic* and the agent of the Associated Press occupied seats in the house—all of them sending favorable reports of the piece to their papers.

After the performance, Manager R. E. J. Miles, of Cincinnati, who was present, invited a number of gentlemen to a dinner at Winsley's, to celebrate the success of *Taken from Life*. There were present the eminent tragedian, John McCullough, who presided; Leonard W. Jerome, of New York; John Wyman, of New York; Samuel Colville, John A. Rice, proprietor of the Tremont House; Major Reed, managing editor of the *News*; Louis J. O'Shaughnessy, of the Cincinnati *Commercial*; Harry S. New, of the Indianapolis *Journal*; Mr. Phister, of the Cincinnati *Gazette*; Lloyd Bruce, of the Detroit *Chaff*; Mr. French, of the Associated Press; J. H. McVicker, L. L. Sharpe, of McVicker's (to whom great credit is due for the handsome manner in which he got up the scenery and effects); Gerald Eyre and J. D. Beveridge, representing Colville's company; Frank Farrell and J. T. Maguire, of the business department, and the genial host, Mr. Miles, with representatives of the Chicago press.

When the cloth was removed Mr. McCullough arose and said: "Gentlemen, I cannot allow this opportunity to pass without extending my hearty congratulations to the enterprising gentleman to whom we are all indebted for the treat we have had to-night in the drama *Taken from Life*—Mr. Samuel Colville—and to the gentleman on my right [Mr. McVicker] who has shown us how handsomely he can mount a production of the nature we to-night witnessed. I will say that in all my professional experience I have never witnessed a more successful first production than the one I saw this evening. It reflects great credit upon the sagacity, shrewdness and enterprise of Mr. Colville, whom I know, and we all know, to be one of our most reliable managers. While I myself am an actor, it will not be out of place for me to offer my congratulations to the stranger who just came amongst us [J. D. Beveridge] and to my friend opposite [Gerald Eyre] on their success to-night. The piece is one of the best of its class I have yet witnessed, and I know you will all join me in the health of its owner, Mr. Samuel Colville."

Leonard Jerome, J. H. McVicker and John Wyman responded to the toasts; Gerald Eyre recited a pretty poem and sang "The Minstrel Boy;" Louis O'Shaughnessy recited "Hostler Joe" in a commendable style; Mr. Beveridge (evidently from the Green Isle) sang "The Wearing of the Green," after which John McCullough recited Oliver Wendell Holmes' poem on the centenary anniversary of Tom Moore. The evening was enjoyably spent, Mr. Miles adding greatly thereto by his anecdotes and genial good nature. W. Z.

CHICAGO, July 29, 1882. Nineteen hundred and seventy-seven dollars and enormous success tells the tale of *Taken from Life*. The audience was wild with enthusiasm. FARRELL.

—The Harris Comedy company will include Julian Reed, F. H. Wright, James Vincent, James E. Nagle, George W. Barnum, Professor Waldman, William H. Fairfield, Helen Reimer, and Lillie Wright. Charles E. Cook will be general agent; Frank Bemond, assistant agent, and Charles Melville, business manager.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Boston Museum: Alterations are not necessarily improvements, and if the management had been satisfied to leave well enough alone Babes in the Wood might have given more satisfaction as a burlesque. A few years ago, when produced in this city, it met with much favor and the catchy music became very popular. It is well enough to introduce new music and new business, but when people go to see an entertainment of this nature, expecting to hear the old, familiar music, it is unpleasant to find that the old songs had gone on a summer vacation, or that perhaps Mr. Edouin thought the stay-at-homes might desire some fresh air and so introduced it in the burlesque. But, leaving comparisons out of the question, the entertainment is very pleasing, and is made so by the excellent acting of the majority of the company. Edouin as Tommy is, as usual, full of life, seizing every opportunity to make a point. He was ably seconded by Daley Ramsden, who acted Sally with much spirit. Marie Williams appeared as the Bad Man; but there seems to be a great difference between Marie Williams of to-day and the lady who appeared in the same character a few years ago. Then the Bad Man of Miss Williams was one of the prominent features of the burlesque; now animation and life seem wanting. Geo. Wilson as the Very Bad Man appeared, it is unnecessary for me to state, in a great make up and did all that was possible with the character. Topsy Venn appeared as Lady Macassar, her singing of the "Man in the Moon" being one of the most pleasing numbers. Lillie West appeared as Falcontrina; it would be well for this lady if she would try to overcome that unnatural, stager manner, which is far from being pleasant, and which is noticed by so many. Fred Ham deserves great credit for his impersonation of the Schoolmarm. This young gentleman has lately appeared in a number of small character parts, always acting in a careful manner and not overstepping the limits. J. T. Powers succeeded in creating some amusement, although his opportunities were but few. During the second act the Girards appeared, introducing some of their remarkable feats, astonishing everybody with their wonderful powers. The episode of the Death of Cock Robin was very neatly done by little children, and the costumes and scenery were new and appropriate. Babes in the Wood will be continued this week.

Oakland Garden: Pleasing as was the first week of Humpty Dumpty, the second and last week was a great improvement. Much new business was introduced, and many favorites appeared in the specialty company. Ella Wesner and Pat Rooney, who are favorites in this city, were greeted with great applause. This week C. H. Smith's Furnished Rooms Comedy company, followed by Barry and Fay, 7th; Alice Oates, 14th; Little Corinne, 21st, and Uncle Tom's Cabin, 25th.

Casino: This place was closed during the week to make necessary alterations for the walking match, which commenced Sunday evening, July 30. Many well-known pedestrians have entered.

Boylston Museum: A new bill was presented during the week, introducing, among others, Len Cole, Turner and Burnham and Dan Sully. Items: Messrs. Williams and Sullivan will appear at the Casino during the week, presenting Irish Aristocracy.—Earl Marble is writing a new opera. Mr. Marble is a brilliant writer and an able critic, and a play from his pen would undoubtedly be a valuable stage addition.—E. E. Rice has been in the city.—Henry Abbey came to the city to see the improvements in the Park Theatre.—The Merry War will be the opening attraction at the Globe Theatre 21st.—E. R. Byram has been promoted to the position of business manager of the Park—a position which he will fill with honor and credit.—Harry Dixey will shortly appear as Sir Mincing Lane, in Billee Taylor, at the Museum.—Impudence will be the opening attraction at the Museum.

SAN FRANCISCO.

JULY 24.

Haverly's California Theatre (W. A. McConnell, manager): Haverly's Consolidated Mastodon Minstrels drew only fairly well during the past week, which was owing to the fact that the bill of the previous week was repeated. A very good house was present last evening, however, and a complete change was made in the programme. Pete Mack, formerly of this company, but recently of Emerson's Minstrels, made his reappearance last evening.

Baldwin Theatre (Hanson Bros., lessees): Le Voyage en Suisse did an enormous business past week, averaging over \$1,000 per night. Saturday night's house was the largest in over two years. The Hansons have certainly made an immense hit with the theatre-going people.

Bush Street Theatre: Closed.

Grand Opera House: Closed.

Items: Charlie Reed and Billy Emerson have joined hands in a minstrel partnership, and have leased the Bush Street Theatre, which they will reopen with a first-class company some time next month. Charlie tells me that first class talent is somewhat scarce just now, from the fact that there are so many new minstrel companies going out the coming season. Charlie and Billy will occupy the ends, with J. B. Norcross as

middle man.—Charles E. Locke, ex manager of the Bush Street Theatre, has given out that he has quit the theatrical business for good. His affairs are in insolvency, and it is doubtful if his available assets will benefit his many creditors much. It is presumed, however, that he has saved enough to place himself above want. His wife is said to be well fixed.—Joseph R. Grismer and wife (Phoebe Davis) contemplate an early starting tour of Oregon, with such plays as Michel Strogoff, The World, Chips, etc., supported by local talent. J. P. Howe is mentioned as the manager. A trip to Australia is contemplated.—L. M. Bayless, the Australian manager, together with the people engaged for Clark and Ryan's Minstrels, depart Saturday for the Antipodes, per P. M. S. S. Zealandia. The benefit of F. M. Clark and Add Ryman, at Woodward Gardens, Sunday last, was an immense success. It is said there were fully 12,000 people present on this occasion.—Benefits are the order of the day. Miss Abbie Pierce took a "farewell" Thursday evening at Danahay Hall that was fairly well attended.—Harry Cotton and J. M. Franconer took a joint farewell at the Standard Theatre that was quite a success. The Lottery of Life was the bill, and fairly well played.—The veteran actor R. J. Marsh, who has been connected with the stage for over forty years, makes his first appeal to the public this evening at the Standard Theatre, presenting After Dark. He is deserving of a full house.—The many benefits of late have had the effect of bringing out all the dramatic "chestnuts" known to the profession, almost. In succession we have had Arrah-na-Pogue, Octoroon, Under the Gaslight, Colleen Bawn, Streets of New York, Lost in London, Lottery of Life, After Dark, and other smaller fry.—Billy Rice takes a benefit Thursday evening, and will give a strong minstrel bill. He takes farewell of the Mastodons next Sunday evening, leaving Monday for Chicago, whither he goes for the purpose of organizing Billy Rice and Hooley Minstrels for next season. He is a great favorite here and can always count on a hearty reception.—Many friends of the veteran Charles W. Wheatleigh have induced him to give one performance prior to his departure for the East, and the Grand Opera House has been selected as the place. Wednesday evening the time, and Arrah-na-Pogue the play. Miss Ada Ward will play Arrah Meelish.—S. S. S. Zealandia and Marcus R. Mayer have arranged for a "testimonial" Friday, August 4, on which occasion the Mastodons will appear in white face and Manager Joe Gulick sing a motto song.—Frohman's Dramatic company open in Denver 31st for two weeks.—The Hazel Kirke company are not doing as well in Oregon as was expected. They will play over the Northwestern circuit, and on their return trip play at Stockton, Cal., August 14, 15, 16; Gilroy, 17th; Salinas City, 18th; Watsonville, 19th; Santa Cruz, 21st; San Jose, 22d and 23d; Oakland, 24th and 25th; Napa, 26th; Sacramento, 28th, week, then to Baldwin's Theatre, Sept. 4, for three weeks, with the original scenery at popular prices, which will probably be the last performance of Hazel Kirke in this city.—Manager Pittsill, of Australia, is figuring with Gustave Frohman to take the Hyers Sisters' Opera company over to the colonies on a joint speculation this Fall.—Julia Rive-King's Piano recitals were fairly attended Friday evening and Saturday matinee last.—Edwin Browne re-opened Niblo's Garden Saturday evening to a fair audience. He contemplates giving a popular performance at cheap prices. Niblo's Garden is located out in the populous suburbs, and if properly conducted there is no reason why it shouldn't pay.—Callender's Colored Minstrels, which have been quite successful in Oregon, return this week and play in the Southern counties.—J. R. Shattuck, for some time past treasurer of Haverly's California Theatre, severs his connection with that place Sunday night, 30th, leaving 31st for New York, whither he goes in the interests of the successful comedy-satire, Senator Silverbags, or the Power of Money, which is about to take the road the coming season, with M. A. Kennedy in the title role. The company will be formed in New York by James T. Maguire, late of this city.—The Mendelssohn Quintet Club will give three more concerts prior to their departure Eastward, commencing 31st.—Manager Gus Frohman took me to task last week for the statement in my letter in issue of MIRROR of 15th, that all of his ventures had lost money on this coast and that he had had enough of California for a while, etc. So by invitation I visited him at his rooms in the Baldwin Hotel, and by the means of his cash books, etc., he endeavored to prove that I was mistaken in the statements I had made. Without wishing to do Mr. Frohman any injustice I can only say that I see no reason to change my opinion; then expressed, all figures to the contrary notwithstanding. He further said to me that there was no foundation whatever to the suit recently brought against him by E. J. Holden. Per contra, Holden claims that Frohman has grossly violated his contract, insulted him, and said that if he (Holden) brought suit it would be a good advertisement, and a lot more stuff that I've forgotten. Holden has commenced the suit in the Justices' Court for \$250, and will undoubtedly lose it, as I cannot see wherein he has any claim on Frohman.—Charles T. Vincent, a promising young actor, leaves for New York to-day to seek a professional engagement.—The Hansons do not play here Sunday nights—neither do they give Wednesday matinees.

CHICAGO.

Governor Sam Colville drew the sword last evening (29th) with which he intends to carve the nerves of the American public. Taken From Life was produced at McVicker's to a crowded and well-selected audience, particularly in the gallery—excepting that the leadership of the several appreciative recalls was inopportune. But this will mend with time. As soon as the galleries, at twenty-five cents a piece, with a chromo in plug tobacco, have had proper rehearsal the applause will not be only loud and furious as last night, but appropriate. The story of Taken From Life of an "innocent" murderer, with a forlorn wife, an unfortunate child, a damned villain, a Saint Giles spawn, explosions, a horse, and much other cheap ware, was excuse enough for the bribed claqueurs to yell, cat call and even hiss the villain. All rot—unmitigated awful rot of the cheapest kind, but nevertheless a go, as The World was, and with money in it. "Yes, sir," says J. M. Hill, "I'd give \$10,000 for it after that act." Says John McCullough: "It would be worth it." To which Barron, the eminent critic, added: "All because, Mr. Hill, it's from over the water wave." "No, sir, you write such a play, and see how quick I'd give you \$10,000 for it." "You wouldn't even need the second act," says the big handed John, wisely (he is so wise). "No, he wouldn't."

"Yes, I would." "Perhaps he would," convenient Mac adds.

Of the players this must be admitted—they were all good—for foreigners. At least those of them who "came over expressly." But there were two notables in the cast—one an American, M. J. Jordan, and an Englishman, John A. Howell, who distinguished themselves in the little part bits they had to do. Both gave wonderfully clever characterizations. The others were good. Of course, Mr. Gerald Eyre acted smoothly a persecuted milkshop who, if he were half the man he pretends to be, would bang several people over the head or seat of the pants in the several acts, instead of standing round at inconvenient places and whining about "My wife—my child!"

Of course the house was packed from pit to dome, and would have been, under the circumstances, if the hotels had to be hired. A distinguished party occupied a box and liberally applauded when they had time to interrupt their conversation. It was headed by John McCullough and Rufus Hatch. Said a country paper man just from Cincinnati: "See here, my boy, I don't want you to be scooped, but that's John McCullough in that box who plays the Virginian. Don't want to put on style, but I'm up to snuff, and don't ever lose an item. I give it to you gratis."

Nothing has been left undone by Mr. Colville to make his play a go, and he deserves success for his enterprise, if not commendation for his judgment. As usual the McVicker establishment bloomed forth in the settings, and the effort deserves much praise.

The Grand Opera House (Hamlin's) with an excellent company, has given Caste during the week to a fine run of business. Mr. Mackay, as Eccles, was very clever and amusing. Mr. Arnot's Hautree is a new presentation of the English swell, and altogether the nearest copy of that individual presented in this city for years. Helen Sedgwick, as Esther Eccles, showed ability far beyond what other efforts warranted in supposing she had. Louise Sylvester's Polly was not good in the first part of the play; her sprightliness was the baby talk of a grown woman dandling an infant; however she carried the last act. Mr. Forrest Robinson, who is clever and painstaking always, played D'Alroy acceptably, but not with the impressiveness usually given to the parts which he undertakes. Elsie Wrenn, as the Marquise, was interesting, but did not give a remarkable rendition. Fanchon, with several new people, 31st.

Mr. Mackay, in a very pleasant chat, gave THE MIRROR man an experience, in this Western country, as a reader and elocution teacher, going back to 1855. He has determined to return to his old vocation, at least for the present, and will be located at 155 West Thirty-sixth street, your city.

Mr. Barnes, the popular manager of the Olympic, took a benefit last week. Big house and an excellent bill.

The Union Square crowd were caught on the fly, and the jolly party run to earth at the Fremont. Mr. De Belleville, Mrs. Phillips, Miss Harrison and Mrs. De Belleville were in jolly spirits, considering the shake up had in the Baltimore and Ohio road. A pointer was given the MIRROR man as to why Tug Wilson was in such fine trim to stand Sullivan's pounding and knock-downs. Because he had been secretly given a ride over the B. and O. road from Chicago to New York. Arthur Chambers wanted him to do it twice. "No," says the Englisher, "Harthur, I'd sooner stand what Sullivan can give me than to take another such ride, me boy." De Belleville says this is a fact. Miss Harrison, as the rosbud of the bush, was as gay as "one could expect going so far away from New York." They come back here to play a few weeks' engagement.

NEW ORLEANS.

Pinafore has been kept on the boards of the little theatre at Spanish Fort ever since my last letter, and the same remarks I made concerning it then would apply now. Save the introduction of a few more local gags, and a more perfect familiarity with the score and requirements of the play, the performance is about the same. Miss Barker, of poke-bonnet notoriety, left here several days ago for Chicago. She gives the management of the R. R. company praise for their generous conduct towards her. Miss Valiere, the other principal in the affair, is pursuing the even tenor of her way as Buttercup. One of our local journals, a few days ago, made mention of the fact that some admirer of Hattie Richardson, not knowing that she was a married lady, accompanied by her husband, was in the habit of sending her bouquets, in which handsome jewelry was hidden. A day or so afterwards a lady of this city published a card denying this, and announcing herself as the donor. She gave the presents as evidences of pure admiration of the charming little lady. Saturday, 29th, Miss Richardson is to have a benefit, with Olive as the bill. The following week, which is the last one of the season, will be devoted entirely to benefits as follows: 31st, Mascotte—benefit Messrs. Figan and Allison; August 1, Olive—benefit of Misses Valliere and Barrington; 2d, Pinafore—benefit of Messrs. DeLorme and Rochester; 3d, Mascotte—benefit of E. F. Gorman, manager. On these occasions there will be 1,000 reserved seats for which twenty-five cents will be charged—receipts to go to the beneficiary. On the 29th (an off night for the opera company) a grand extra concert will be given at this report. Borchers' orchestra of forty musicians, with Hoch, the cornet virtuoso, will furnish the music. There will also be a grand Battle Pot Pourri, representing the battle of Manassas, during which a grand display of fire-works will take place, representing, as far as possible, all the scenes and incidents of a terrible battle. Hoch will play from the dome of the Grand Pavilion and will be accompanied by bands on the fields and on the water.

The nightly concerts at West End continue to attract large crowds to this popular resort. The variety performances which have been given there have not been of the highest order of merit, but still have served to amuse.

The genial Frederick Maubert, the popular treasurer of the Academy of Music, whose family are summering at Bay St. Louis, manages to remain in the city and keep busy whenever his services are needed. I understand that the father of Miss Valliere (of the Criterion Opera company), who was a musician, was for some time located in this city.

Manager Gorman has about concluded arrangements for the lease of Werlen Hall (formerly the Globe Theatre) for the Fall and Winter season of 1882-3. He proposes to devote the theatre principally to performances of light and comic operas. He informs me that most of the principal members of the present Criterion Opera company will be members of his new stock company. He

will also arrange dates for other combinations at his house, and during their engagement his own company will go "on the road." Colonel Walker, President of the railroad company, owners of the West End, announces the engagement for early appearance of several very prominent solo musicians at that popular resort.

CINCINNATI.

Vine Street Opera House (Charles S. Smith, manager): Notwithstanding the liberality of the programme offered, the torridity of the weather seriously interfered with the bulk of attendance to such an extent, in fact, that the management have concluded to suspend operations temporarily. The main features of last week's bill consisted of Frank Bell's stump speeches, Dan Powers' eccentricities and the accomplished song and dance artists Crawford and McKisson. The date of reopening is fixed for August 28, and in the interim a roomy iron balcony for the use of the orchestra will be added to the Vine street front. The house staff will be substantially unchanged.

Items: N. S. Winterburn, the present business manager of the Highland House, and an energetic worker, has been secured by the management of the Jeffreys-Lewis La Belle Russe company as advance agent for the coming season.—Manager Hubert Heuck and family are enjoying themselves during the heated term at Lancaster, O.—Four prominent artists of the variety stage, Kittie and Minnie Wells, Alice Somers and Annie Livingston are at present quartered in the city.—Manager Robert E. Miles has been alternating between here and Chicago during past week, and if Taken From Life proves a success Robert's thoroughbred steed Wimbledon (price \$22,000) will, in all likelihood, achieve a national reputation.—Manager John Martin, of the Original Big Four Minstrels, together with J. S. Sheppard, an efficient member of his business staff, sojourning in the city several days during the past week.—Fannie Cohen, one of Bob Miles' ex juveniles, will assume an important character in "Taken from Life"—"Celeste" (otherwise Mrs. Virginia S. Brown), a dramatic correspondent in this city, has instituted suit for \$15,000 against Russell, Morgan & Co., for damages to character, etc., sustained by reason of a "hanger" printed by said firm for Vine Street Opera House. As the defendants are regarded wealthy, while both Celeste and her attorney in the case are not abundantly supplied with ready cash, the casual observer concludes that a compromise is among the remote possibilities.—A large delegation from the B. P. O. Elks visited Cincinnati 23d, and in a neat card expressed themselves highly delighted with their brethren and attentions paid them during stay.—Manager James Collins is still located at Plainville, but visits the city occasionally in hopes of inducing Al. Thayer, Charley Callahan or some of the local quill-drivers to go fishing.—Harry Vance, stage manager of John McCullough's troupe, is resting in the city.—John R. Rogers' relatives in this city disclaim all knowledge of the recently reported marriage in London. The eccentric John, whose sole boast is that he is bound to keep himself prominently before the public, should devote his massive intellect to some new advertising method as, the marriage scheme is almost exhausted.—Billy Sheehan, a prominent amateur of Cincinnati, will essay the comedy role in Hamilton and Lee's Judge Slasher combination.—The company will inaugurate its season at Springfield, Ohio, September 4.—Florence Ewing, of the Paine Comedy company, has gone to Cleveland for the remainder of her vacation.—The interior of Heuck's is being thoroughly renovated.—From present appearances, it is safe to assert that De Witt C. Wagh will not have the scenery prepared for the opening of the Grand, September 4, although the services of scenic artist Thompson, of Robinson's, have been called into requisition to assist in such performance.—O. P. Myers, manager of the United States Circus, arrived 29th. His show is announced for two appearances in Covington, Ky., 31st.—The well known artist, Dora Gordon Steele, is summering in the city.—The fine Italian band of Frank Farrell is exhibited distinctly in the compilation of the Commercial's amusement notes. It was positively cruel in the Gazette's hired man to donate the fact away so palpably in his issue of the 28th.—Charley Shay, who reorganizes his Quinceplexicals when and wherever practicable, is in the city, sedulously engaged in the same interesting operation.—Frank Quimby joins the Kendall Dramatic combination, during present week, at Peoria, Ill.—Alfred Burnett, supplemented by a small company, terminated an ordinarily successful season at Celina, O., 29th.—The Cincinnati Orchestra concerts, given under Louis Ballenberg's auspices at the Highland House, are being accorded a remarkably profitable attendance.

ST. LOUIS.

Uhrig's Cave (Collins and Short, managers). Billee Taylor ran until 26th when the Ford company presented Pinafore there being a large audience in attendance. It was so great a success that it will be repeated until the 30th, when The Sorcerer will be presented.

Pickwick Theatre (E. E. Rice, manager): The week has been devoted by the Hess company to the reproduction for single nights of the week's successes. Olive was given 24th; The Chimes of Normandy 25th; Fra Diavolo 26th; Mascotte 27th; Bohemian Girl 28th; Pinafore (first production) 29th; Marietta 31st, this being the last week of the Hess company's season.

Items: Ed E. Zimmerman, ex treasurer of Pope's Theatre, is in town and will remain until the season's opening approaches.—Manager John J. Collins will soon depart for New York, to complete his arrangements for the Warde starring tour.—The new Olympic front is one of the most magnificent, not only in St. Louis, but in the entire country.—Manager Robertson, of the People's Theatre, has gone to New York.—Mr. Henry W. Moore, the brilliant young city editor of the Post Dispatch, is translating the libretto of Merry War for the Ford company.—Mr. and Mrs. John W. Norton, of this city, will form a part of the cast of Romany Rye in its New York production.—George Denham arrived from the East in St. Louis at 8:10 p. m. last Wednesday evening; he immediately went on and played the Admiral in Pinafore, without a rehearsal, although he had not done it for three seasons.—Wayman McCreery, composer of L'Afrique, will give it a season at the Pickwick beginning August 11. It will be sung by local talent.—John J. Jennings, a well known journalist, is at work upon a new book touching upon the comic side of theatrical life. John is well posted.—Miss Flora M. Pike will have an interesting benefit at Pope's, on the 11th. Phil Branson,

Oscar Ballman, Pauline Schuler, Professor Hammerstein, McDowell and Mr. Keiselhurst will assist.—Peter Curran, who succeeds Ed Zimmerman as treasurer of Pope's Theatre, has arrived in town.

CONNECTICUT.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager): The coming season promises to be a brisk and interesting one. Already dates are booked for Lawrence Barrett, Mlle. Rhea, Hearts of Oak, Maggie Mitchell, The Danites, Our Goblins, Leavitt's Minstrels, Kate Claxton, Esmeralda, Philadelphia Church Choir, Kirally Bros., Lights of London, Wilbur Opera company, Salsbury's Troubadours, Ideal Opera company, Oliver Doud Byron, Modjeska, Passing Regiment, Tourists and others.

Item: Charles A. Dunlap, of this city, and a member of the First Regiment Band, will travel with Thatcher, Primrose and West's Minstrels the coming season.

DISTRICT OF COLUMBIA.

WASHINGTON.

At the Theatre Comique, Alice Franco Adams in French Spy, supported by George B. Radcliffe. First appearance of Joe and Annie Burgess, Grace Sylvano, Billy Wells and Walter Kennedy.

The new people at Driver's are H. C. Horton, Lizzie Hunter and Maude Leigh. Driver is preparing to give light opera in a week or two.

J. A. Fagin and Prof. A. W. Sawyer are the new attractions at Abner's this week.

ILLINOIS.

JOLIET.

Opera House (E. S. Barney, manager): A Square Man, with Ben Maginley in the leading role, was presented 24th to a large audience, notwithstanding the intense heat. John A. Whiteley's The Hidden Hand comes Aug. 14th.

ROCKFORD.

New Opera House (J. P. Norman, manager): Patience, as rendered by the Chicago Church Choir company, on the 24th, was the first of that piece ever given here. The cast was a fine one, the chorus good, and an excellent orchestra. Cities included in their route may expect a musical treat. Following dates closed: August 19, Whiteley's Hidden Hand; 21st, State's Attorney; 22d, J. K. Emmet.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager): Felix A. Vincent and company are booked for Fair week, September 6 to 9. The following companies have been booked: The Fieldings, Fred B. Warde, Anthony and Ellis, Rice and Hooley's Minstrels, Buffalo Bill, Helen Coleman, Alexander Kaufman, Janauschek, Original Big Four Minstrels, Madison Square Esmeralda, Charles L. Davis, Madison Square Hazel Kirke, The Kellogg Brignoli Opera company, Kate Claxton, Charles H. Bishop, Blaisdell's Black Crook company, Genevieve Rogers in Maid of Arran, and a number of other companies are negotiating for dates.

Arena: Forepaugh's Circus did an immense business 22d, giving a very good entertainment. Charles H. Day informed THE MIRROR representative that the show netted \$10,000 in Kokomo.

RICHMOND.

Messrs. Dobbins Bros., managers of the Grand Opera House, inform me that, as the house is comparatively a new one, that but few changes will be necessary. They have fitted up a very handsome office, and will make some needed changes in the box office. If the electric light proves a success here, they will have a light place in front of the house.

Manager E. H. Shute, of Phillip's Opera House, says that he will make no changes at his house this season.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): The season of '82 and '83 promises to be, with present bookings, one of the best since the house was built. J. K. Emmet opens the season August 17. The Chicago Church Choir comes 7th in Patience. Furnished Rooms have date of 26th; also Florence Herbert 28th.

Item: Bertha Lieb is at home, but will rejoin Frank Mayo in time to open the season.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Deakin's Lilliputian Opera company booked here for August 7 and 8. There are no bookings for the season, although this is the best one night stand in Northwest of Iowa.

KENTUCKY.

LOUISVILLE.

During September the Exposition, Fair and Jockey Club races will be in full blast, and these enterprises always succeed in bringing thousands of strangers to the city, who never visit it on any other occasion. The city was never in a more prosperous condition, and a heavy Fall and Winter trade, from the good crop reports coming from the South, is anticipated. John T. Macaulay states that he will not make any important improvements in his theatre this year, but expects the most successful season under his management. The house will be run, as heretofore, in the Brooks and Dickson circuit. The Opera House, which is also in Mr. Macaulay's hands, will not be occupied except when companies conflict. Mr. Macaulay leaves for New York and the East this week to make arrangements for the season, and also to find out the best plan for reconstructing his theatre in 1883.

W. B. Meffert has control of the New Masonic Temple Theatre this year. Although new in the business, Mr. Meffert takes hold like an old stager. The most notable improvements in the house will be latest improved seats. Mr. Meffert has on his books a number of good attractions, and expects to fill out the best part of the season.

The Buckingham Theatre (variety), in Manager Whallen's hands, has undergone a complete change. The stage has been furnished with a complete stock of new scenery, from the brush of Charles Blackburn. The auditorium has been repainted in a lighter shade than formerly; new carpets have been laid, and the house will be lighted with electricity. The long sixty foot entrance on Jefferson street has been repainted and redecorated throughout, and will be used as a picture gallery of professionals. Manager Whallen, with the Buck in its new dress, has a pretty little theatre. The season will open August 7, with Mr. Whallen's own company of forty first-class variety people. The orchestra will be a special feature.

MAINE.

PORTLAND.

The improvements that are being made for the season of '82 and '83 by Manager Curtis are few, and yet they are effective ones; and when the reopening occurs the theatre going public will appreciate, among the changes, the removal of the boxes, which have been from the first a costly experiment, as they destroyed the use of all the seats back of them owing to the position in which they were arranged. In their place about seventy orchestra chairs are being placed, and this, together with new decorations and the enlargement of the orchestra, will make a delightful change throughout. The theatre opens August 21 for three nights, and Alice Oates is the attraction. Manager Curtis returned home from the West this week, and mentions among the attractions booked Kate Claxton, Barney McAuley, Wilbur Opera company, Tourists, Rentz-Santley Minstrels, The World, Neil Burgess, Lawrence Barrett, the Lingards, The Professor, Sparks, My Partner, Robson and Crane, Lights of London, Esmeralda, John McCulloch, Ben Maguire, Margaret Mather, Lotta and Mary Anderson and many others. Mr. Curtis will be with Wheelock most of the season, and Mr. C. H. Newell will be in the box office, assisted by Mr. Drinkwater. Mr. Grimmer will conduct the orchestra, and Mr. Elwell will be, as usual, at the head of the ushers.

MASSACHUSETTS.

FITCHBURG.

Barnum spread the largest canvass ever seen here 22d. Good houses at both performances. Through the kindness of Mr. Thomas, the press was shown circus life behind the curtains and many things of interest.

FALL RIVER.

Forest Hill Gardens (George Mulbank, director of amusements): The attraction the past week has been a Parlor Circus consisting of Leroux, the man-fly; William Levantine and Edward Earle, gymnasts; Victor Lalacell, tumbler, and George Ellington; also the Water Dolphins.

Academy of Music (J. S. Borden, treasurer): Three minstrel troupes are now booked previous to the opening of the regular dramatic season September 5. In addition to my dates last week is Hazel Kirke October 12. A Lyceum will be given the coming season under local management, opening November 1 and extending through seven entertainments. Among the attractions are Professor Churchill, Germania Orchestra, Beehoven Quartette, Mrs. E. Humphrey Allen, Carl Schurz and others.

LYNN.

Music Hall: Miniature Ideal Opera company in Patience 28th to poor business. Boston Theatre company in The World at the above hall September 18.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): The Chicago Church Choir company August 3, 4 and 5.

New Opera House: On account of the difficulty Commodore Davidson has encountered in procuring the desired material, in time for the construction of the new opera house, the building will not be pushed forward before the Spring of 1883. The outcome, however, of the delay will be the construction of an opera house that St. Paul may well be proud of.

Past season: The amusement season opened in St. Paul August 22, 1881, and closed the latter part of May, 1882. It proved to be profitable to the many combinations that visited the city, as well as to the management, the actual receipts being about \$100,000. Five good opera companies during the season met with most flattering success. The St. Paul public are a music loving people. We have noted the general and gratified expressions made by the profession at the quick and true appreciation, and warm recognition accorded them by the amusement loving people of St. Paul, establishing at once a reciprocal feeling between players and audience. Our people have developed a cultivated taste for the higher class of amusements. Good combinations both operatic and dramatic can be assured of a flattering reception.

Other matters: St. Paul has two excellent brass bands that during the Summer give open-air concerts in the Park—The city has a population of about 75,000, and gives every promise of soon reaching 100,000. P. Conley is remodeling his Theatre Comique, and will open in September with a fine company of variety stars.

Arena: Batcheller and Doris' Inter-ocean Coles spread their canvass 28th. W. W. Coles Great Show is finely billed for August 30.

Items: E. A. McDowell of the Madison Square Theatre was in town 22d.

NEW JERSEY.

TRENTON.

Grand Central Garden (John Winter, proprietor): The hot weather during past week has caused a falling off in attendance. Departures—Cooper Brothers, Kate Montrose and the Davis'. Announcements—M. and Mme. Phillon, the Murrays and Julie Willett. John McVeigh will continue here as performer and stage manager.

NEW YORK.

ALBANY.

Barnum and Jumbo came 29th to large receipts; in fact Albany is one of the best circus towns in the country, and anything in that line is sure to "catch on."

BUFFALO.

St. James Hall (Thomas Carr, manager): Opens 31st with Leclair and Russell's Dramatic company, under Lucien Barnes' management. A week of Just in Time.

The Adelphi (Joseph Lang, manager): Opens for the Race week, with a strong olio company. It will then close for general repairs, and open the regular season August 28.

ELMIRA.

Opera House (W. E. Bardwell, manager): By invitation of George T. Clapham, manager of Thatcher, Primrose and West's Minstrels, your correspondent attended their rehearsal on Saturday, 29th. From what could be ascertained by this rather impromptu affair, I would predict that Barlow, Wilson and company, will have a very formidable rival in the same. The following burnt cork artists are a few of the large company: Hughie Dougherty, Frank McNish, Barney Fagan, Charles Queen, three Rankins, George Edwards, Burt Sheppard, Howe and Bell, George Turner, John Daly, and a large vocal corps under leadership of Frank Howard. William P. Webster is the press agent. Season opens in this city August 3.

ODGENSBURG.

Opera House (George L. Ryan, manager):

Our Pleasure Party gave an excellent performance of Our American Cousin 27th. The audience was the largest of the Summer season, and all seemed highly pleased. The company has certainly made an excellent impression, and will receive a welcome upon their return next Summer, which Mr. Wills contemplates, having already secured dates. The cast on the 27th as follows:

Lord Dundreary.....Edwin Hammond
Asa Trenchard.....Frank M. Wills
Sir Edward Trenchard.....Thomas Chapman
Able Murcott.....George Farren
Mr. Coyle.....Randolph Murray
Mr. Binney.....Frank Irving
Harry Vernon.....Frank Strong
Florence Trenchard.....Pauline Markham
Mary.....Esther Williams
Georgina.....Eva Barker
Mrs. Mountchessington.....Mrs. Chas. Thompson
Augusta.....Norma Wills

All did well; Mr. Wills as Asa Trenchard compared most favorably with anyone ever seen in the part, and in many respects, surpassed some who might be mentioned for whom great claims are made, and Mr. Hammond did admirably well also.

Items: Tony Pastor is booked for 7th. He will do well.—Some decided improvements have been made in the opera house. George Farren, Eva Glenn Barker and Mrs. Charles Thompson will be with Our Pleasure Party for regular Fall and Winter season. Mr. Wills is organizing an excellent company. He is doing all his business from this point.

OHIO.

DAYTON.

Memorial Hall, Soldiers' Home (Holmes and Barton, managers): The business done by the Home company during the past week has been good; the following plays having been presented: A Wonderful Woman, and Seeing Owen, 25th; Checkmate, and a Happy Pair, 27th; Aurora Floyd, and a Happy Pair, 29th. Constant praise becomes monotonous; but Helen Tracy deserves a compliment for the manner in which she sustained the title role in A Wonderful Woman last Tuesday evening. A word of praise is due C. H. Thompson for the realistic manner in which he sustained the character of Steve Hargrave in Aurora Floyd. Messrs. Barton, Roberts and Sutton were good, as is usual with these studious people, in the same piece. Raymond Holmes as John Small in Two Buzzards looked the part, but there was most emphatically nothing small about his manner of playing the part. The following pieces next week: Naval Engagements, and Cousin Joe, August 1; Faint Heart Ne'er Won Fair Lady, and Woodcock's Little Game, 3d; Holmes' and Barton's benefit. Pygmalion and Galatea, and Pink Dominoes, 5th.

Items: A letter appeared simultaneously in the city papers Thursday, July 27, signed by a large number of business men, tendering Messrs. Holmes and Barton, managers of Memorial Hall, a benefit. They have accepted with thanks, and have selected the date and plays as chronicled above. Everybody sincerely wishes these deserving gentlemen a rousing house, which they will have undoubtedly.—C. S. Anderson joins the States Attorney company 16th. He thinks this a splendid Summer resort.

LIMA.

The new Opera House, now nearly completed, will be opened Sept. 4 by the Emma Abbott Opera company. The house will seat 1,000. The stage is 40x60 feet and 39 feet in height, and contains ten large dressing rooms. The scenery is by E. T. Harvey, of Cincinnati; the frescoing by Fred N. Atwood, of Chicago; the stage by Harry Carter. The house will be managed by George W. Williams and the box offices under the care of E. W. Jackson.

PORTSMOUTH.

Adam Forepaugh's show is billed for August 8. Hamilton and Pulman's show coming later. Professor Gleason is booked for Welheim's Opera House September 4 and 5. Fay Templeton and the Holman Opera company have applied for open dates. Other companies are negotiating. We are anxiously waiting for the MIDSUMMER MIRROR.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Closed while undergoing repairs.

Park Theatre: Mary Milton, Nellie Brooks, Elsie DeRock and Crawford and McKisson are announced for this week.

PENNSYLVANIA.

CORRY.

Harmon Opera House (C. H. Bagley, manager): The Ashtons gave fair performances to poor business 28th and 29th.

RHODE ISLAND.

NEWPORT.

Casino Theatre (E. B. Harrington manager): The Carreno Concert company gave two concerts, 25th and 27th, to fair houses, but the magnificence of the artists certainly deserved a much larger attendance. The George Holland company gave the last performance (George Holland's benefit) of their engagement to a good house. The piece presented was Dion Boucicault's London Assurance. To make this performance the best, he engaged especially for this occasion Ada Dyas, John E. Ince and Frederic Paulding. Miss Dyas, as Lady Gay Sparker, certainly left no doubt as to her being a first-class leading lady. John E. Ince, as Meddler, deserves a word of praise. Frederic Paulding, as Dazzle, was also good. Rose Keene, as Grace Harkaway, sustained her old reputation as a good actress. Lila Vane, as Pert, also deserves a good word. The Hollands (George J. J. and E. M.) were good in their several roles. E. H. Stevens, as Max Harkaway, was also good. Marvin Griffith, as Cool, did not have much to do, but what he had was done well. Bellevue Dramatic club packed the house 29th.

PROVIDENCE.

Sans Souci Garden (Win. E. White, manager): Haverly's Opera company closed 30th and left for Toronto. Henry Moltan joined the company here and left with them. This week Fatinitza will be given with the favorite Anna Guenther as Vladimir.

Park Garden (Hopkins and Morrow, managers): Uncle Tom's Cabin gives way this week to Nick Roberts' Humpty Dumpty and Specialty troupe.

Providence Opera House opens August 21st.

Low's Opera House opens first week in September.

Item: Mr. C. H. Burroughs, of this city, goes with Den Thompson (Joshua Whitcomb party).

TENNESSEE.

MURFREESBORO.

The Opera House will make no extensive improvements for the coming season. There will be some new carpets and the scenery will be touched up some. The house will very likely remain under the management of J. K. Osborn. Among the shows booked

for next season are the Chanfrans, Pixley, Ada Gray, Esmeralda, Roland Reed, Sol Smith Russell, The Maid of Arran, etc. The crops have been excellent throughout this section, and the prospects are good for a prosperous season. Nothing as yet booked for September.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): A musical concert was given by the Mendelssohn Club to a crowded house 19th ult. Jay Rial's Uncle Tom's combination drew a crowded house 24th ult. They played here to good business all the week.

Walker Grand Opera House (D. B. McKenzie, manager): A grand complimentary benefit was tendered Robert Gorinski, the popular young baritone, who will shortly leave here for Paris to finish his musical education.

Items: Twit Sevot, which was to have been produced on 21st and 22d ult., was postponed till 27th and 28th on account of the indisposition of the leading lady, Charlotte Dupuy, whose part will be taken by Jennie Arnett.—The Tennessee Jubilee Singers were booked at the Walker for 29th and 30th ult.

WISCONSIN.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): The Chicago Church Choir company in Patience 25th, good business. They carry forty-five people, including the orchestra; they gave the finest entertainment of the kind that we have ever had. The Jolly Pathfinders 26th, to fair business. Nothing booked for August.

Items: Amelia Watts, who has been visiting in the city, goes with the Joseph Wheelock company.—Cole's Circus 15th.—The Jolly Pathfinders closed their season of forty weeks at Milwaukee 30th, and open August 31 somewhere in Michigan.

MADISON.

Opera House (George Burroughs, proprietor): The Chicago Church Choir company presented Patience, 28th, to one of the largest audiences of the year. Patience is conceded to be the best musical entertainment our people have had presented to them for years. The company is a superior one. They are on a short tour through the Northwest, and will sing only Patience. The orchestra is under the direction of Mr. Liesegang, and is a superior one. All the costumes and appointments are of a superior kind. The company is first class throughout. The Simons Comedy company will play here during the continuance of the county fair in September. Nothing new booked.

GERMANY.

DRESDEN.

JULY 11, 1882.

The royal theatres will be closed until July 29. In the meanwhile important alterations are to be made which will render them as safe in case of fire as is possible. The doors from the stage are to be replaced by iron ones and to open outwards, and new staircases are to be built for the actors and audience from the corridors, on which are the dressing and other rooms, and from the first, second, third and fourth galleries, and from the fifth to the flat roof; iron ladders are to run on the outside of the building from the roof to the ground and to communicate with the windows.

Two new entrances are to be made to the parquette, the side passages enlarged and the doors of the parquette-boxes made sliding. Wire is to be used as much as possible in place of rope, and the arrangements for extinguishing fires are to be more complete. Few changes will be made in the new Stadt building. As to the Residenz, manager Karl, with the loss of many good seats, has made great changes, and it would be a very difficult task to suggest any further improvement. The main entrance is on Circus street. On three sides of the building is a garden which is used for concerts and a restaurant. There are exits from the parquette and staircases leading into it from the galleries, besides the ordinary ones, and there are two broad passages leading to the street which are always open during performance. There are five iron ladders leading from the roof to the ground and communicating with the windows of the corridors. A passage has been opened through the middle of the parquette and there are ten doors for the boxes besides the three entrances. There are the same number for the galleries. Over each one is painted in large letters "ausgang" (exit) and numbered. This is not perhaps very ornamental; but still it makes one feel comfortable. This theatre receives no subsidy from the government, not belonging to the state; but manager Karl, who is not only a good actor, but a good business man, has made it a success. The company is capital and there is usually some well known actor from abroad to add to the number of attractions.

All other places of amusement were visited by a commission shortly after the King Theatre fire and alterations ordered and executed as rapidly as possible.

The Residenz is the only theatre now open. Carl Biasei will play to night for the last time. Mr. Biasei is a comedian from the Carl Theatre in Vienna, and has become a great favorite during his stay in Dresden.

J. R. P.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ADA GRAY: Windsor, New York, 21, week.

Open season.

ALICE OATES: Boston, 14, week. Open season.

A. M. PALMER'S UNION SQUARE THEATRE Co.: San Francisco, Cal., August 7, six weeks.

ALEX. CAUFMAN Co.: Philadelphia, 28, week. Open season.

HARRY AND FAY: Boston, 7, week.

BAKER AND FARRON: Toronto, Sept. 4, week.

BARLOW AND WILSON'S MINSTRELS: Rochester, N. Y., 14, week.

BAUM'S MAID OF ARRAN Co.: Rochester, 14, week (open season); Toronto, 21, week.

BERTHA WELBY (One Woman's Life): Hamilton, Ont., 29, Open season.

BEN MAGNLEY (A Square Man): Milwaukee, this week.

BOSTON MINIATURE OPERA Co.; New York, July 31, four weeks.

BOSTON ENGLISH OPERA Co.: Halifax, N. S., this week.

BUFFALO BILL: Janesville, Wis., 31. Open season.

CARLETON'S MERRY WAR Co.: Alcazar, New York City.

CORINK MERRIEMAKERS: Boston, 21, week.

CLARA MORRIS: Philadelphia, Sept. 4, two weeks.

CHICAGO CHURCH CHOIR OPERA Co.: St.

Paul, 3, 4, 5; Dubuque, Ia., 7; Clinton, 8; Rock Island, 9; Ottawa, 10; Aurora, 11; Elgin, 12.

DEAKIN'S LILIPUTIAN OPERA Co.: Sioux City, Ia., 7, 8.

F. B. WARDE: Akron, O., September 4.

FROHMAN'S DRAMATIC Co.: Denver, Col., this week.

FORD'S COMIC OPERA Co.: St. Louis, Mo., for a Summer season.

FRANK BUSH (Ikey Solomons): Buffalo, September 4. Open season.

HAVERTY'S OPERA Co.: Toronto, July 31, week.

HARRY MERKEDITH (Ranch 10): Philadelphia, 14. Open season.

GUN WILLIAMS (One of the Finest): Chicago, 28, week.

HAVERTY'S OPERA Co.: Toronto, this week.

GEORGE S. KNIGHT: Montreal, 28, week. Open season.

HARRIS COMEDY Co. (Charles Fostelle): Paterson, N. J., 28 (open season); Trenton, 29; New Brunswick, 30; Newburg, N. Y., 31; Kingston, September 1; Hudson, 2.

HARRY G. RICHMOND: Chicago, 21.

KIRKLEYS' MICHAEL STROGOFF: Chicago, 12, two weeks.

J. K. EMMET: St. Joe, Mo., 3; Omaha, Neb., 4, 5.

JULIA HUST (Sydney Rosenfeld's Florine): Montreal August 21, week (open season); Ogdensburg, N. Y., 28; Brockville, Canada, 29; Whitby, 30; Toronto, 31; September 1.

2; Guelph, 4; Brantford, 5; Hamilton, 6; Lockport, N. Y., 7; Medina, 8; Canandaigua, 9; Auburn, 11; Syracuse, 12, 13; Binghamton, 14; Towanda, 15; Danville, 16; Brooklyn, 18, week.

JAY RIAL'S UNCLE TOM Co.: Butte, Montana, 1, week; Helena, 7, week; Deer Lodge, 14; Butte, 15; Dillon, 16; Logan, Utah, 18, 19; Evanston, W. T., 21; Rawlins, Utah, 23; Laramie, W. T., 24; Cheyenne, 25, 26; Denver, 28, week.

LYTEL'S COMB.: St. John, N. B., this week.

LAURA DON (A Daughter of the Nile): New York City, September 4, two weeks.

LOTTA: Buffalo, Sept. 1.

LINGARDS (Divorced): Boston, 19, two weeks.

MARGARET MATHER: Chicago, 28, two weeks.

MCINTYRE & HEATHE'S COMB.: Denver, 4, week.

N. Y. IDEAL OPERA Co.: Providence, R. I., July 24, for season.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Paterson, N. J., Sept. 4. Open season.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Bethlehem, Pa., 29. Open season.

PALMER & ULMER'S DANITES: Stamford, Conn., 21. Open season.

ROBERT MCWADE: Chicago, 6, week.

SMITH'S DOUBLE UNCLE TOM: Boston, 28, week.

SMITH'S FURNISHED ROOMS Co.: Boston, July 31, week.

SOL SMITH RUSSELL (Edgewood Folks): Muskegon, Mich., 3; Montague, 4; Manistee, 5; Ludington, 7; Fond du Lac, Wis., 8; Ripon, 9; Oshkosh, 10; Appleton, 11; Green Bay, 12. Season, '82-'83 opened.

TENNESSEE JUBILEE SINGERS: Blackfoot, Idaho, 3; Dillon, Mont., 4; Glendale, 5; Butte, 6, 7; Deer Lodge, 8; Helena, 9, 10.

TAKEN FROM LIFE Co.: Chicago, this week. Open season.

TONY PASTOR'S ELEGANT Co.: Saratoga, 2, 3; Montreal, 4, 5; Ogdensburg, N. Y., 7.

THATCHER PRIMROSE AND WEST'S MINSTRELS: Elmira, N. Y., 3. Open season.

WALLACE VILLA COMB.: Open season at Port Jervis, N. Y., 26.

WALLICE'S TRIPLOQUE: New Orleans, 29, week.

WILLIE EDOUIN'S Co.: Boston, this week.

YOUTH COMB. (Brooks' and Dickson's): New York City, 21, four weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Coshocton, O., 3; Zanesville, 4; Lancaster, 5; Ironton, 7; Portsmouth, 8; Chillicothe, 9; Circleville, 10; Washington, 11; Xenia, 12; Cincinnati, 14 to 17; Greensburg, Ind., 18; Indianapolis, 19; Lafayette, 21; Terre Haute, 22; Danville, 23; Decatur, 24; Bloomington, 25; Peoria, 26; Chicago, 28, week.

BARNUM'S: Schenectady, N. Y., 4; Saratoga, 5; Glen's Falls, 7; Rutland, Vt., 8; Burlington, 9; Montpelier, 11; White River Junction, 12; St. Albans, 14; Malone, N. Y., 15.

BARRITT AND CO'S: Lynchburg, Va., 3; Chatham, 4; Danville, 5; Lovington, 7; Charlottesville, 8; Orange, C. H., 9; Culpeper, C. H., 10; Warrenton, 11; Alexandria, 12; Scottsville, 13; Columbia, 14; Richmond, 15.

BATCHELLER AND DORIS': Mason City, Ia., 3; Hampton, 4; Marshalltown, 5; Topeka, Kan., 7.

COLEMAN: Charlton, 3; Ottumwa, Ia., 4; Burlington, 5; Muscatine, 7; Davenport, 8; Clinton, 9; Dixon, Ill., 10; Sycamore, 11.

COLEMAN: Longview, La., 3; Shreveport, 4; Marshall, 5; Texarkana, 7; Clarksville, 8; Paris, 9; Bonham, 10; Sherman, 11; Greenville, 12.

NATHANS AND CO'S: Penn Yan, N. Y., 3; Canandaigua, 5.

SELLS BROTHERS': Wellington, Kas., 3; Newton, 4; Hutchinson, 5; Great Bend, 7; McPherson, 8; Salina, 9; Beloit, 10; Abeline, 11; Hays City, Col., 12; Denver, 14.

UNITED STATES, Paris, Ky., 3; Carlisle, 4; Maysville, 5; Lexington, 7.

VAN AMBURGH'S: East New York, 3; Jamaica, L. I., 4; Far Rockaway, 5.

Present Grade of the American Actor.

That a great change in the relation of the theatre and the actor to the world has taken place since the beginning of the present century, there can be no doubt. Then, the actor's place of business was a dingy building, half cellar and half barn, dimly lighted with rancid oil or waxen or tallow dips, having for its scenic aids a few sets of flats and two or three perspectives. A considerable space in the house was allotted to contraband and illegitimate uses. The properties of the actor were, in a word—for tragedy a raven peruke, a basket lilted sword and a Roman mantle; for the low comedy man, a nobby Yorkshire hat, a red or yellow crop wig and a bob coat. The restaurant and dormitory of the company was a cheap boarding house in the immediate neighborhood of the theatre; the society they frequented that of their own fraternity. Salaries ranged at a very low figure, being from \$15 and \$20 to \$50 per week; the last was a high point and rarely attained by a member of the stock. By way of pastime they made excursions on occasional

half-holidays through Staten Island or Hoboken or a little fishing trip to Fire Island on the South Bay. As to their movements, little importance was attached to them; they came and went like other citizens or residents. The audiences they played to were drawn from a population of some 50,000 men, women and children, all told. The religious people set their faces against them like flint—except, perhaps, one denomination, the English Church, which has always allowed a traditional consideration to the theatre. Of criticism there was little of any account, being mainly furnished by two or three feeble newspapers and by one or two local essayists who had a taste for the stage.

Now, the actor is another man; he has his houses for display in every direction—lofty structures of the best architecture, sumptuously ornamented under the name of Theatres, Lyceums, Academies, Music Halls, Opera Houses, in all of which the Dramatic Muse is entertained and welcomed; lighted brightly as the day with costly jets and chandeliers. Upon scenery fortunes are lavished. There is no sphere or spot set apart for doubtful characters—the ensemble is that of the parlor and the dressing room. Stage costume has emerged from its paste jewels and tinsel drapery, and now shines with its \$1,000 real diamonds and displays its \$3,000 dresses by Worth. The histrionic artist is to be found in palatial hotels discussing the daintiest menus. Salaries are no longer at low-water mark—they lift easily to \$100 per week, and make no great effort to reach to three times that amount. Actors' excursions are no longer bounded by Hoboken and Staten Island—they embrace trips to Niagara, visits to Europe, sojourns at Long Branch and all the indulgences of high professional prosperity. No longer obscure and awkward, the actor's movements from place to place are as faithfully chronicled and loudly reported as a royal progress. For his audience he has at this great centre the pick of three millions. For criticism, the account of a first night, a dinner to a star, a reception—other news is set aside and these things are heralded as of prime importance. The Church no longer gives its back flat to the actor; it turns more than half way and smiles upon him. The case is not infrequent where the church building is transformed into a theatre, and we even find it recorded that a Unitarian church, recently erected in a Southern city, includes as portions of its edifice necessary for the proper worship of God, "nice audience room, Sunday school and social meeting rooms, kitchen and theatre annex, with stage footlights and two dressing rooms." And so we find it reported in a leading daily under the customary head of "Religious Gleanings."

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR.

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Davis, M. W.
Du Roy, Louise
Dumfeld, Harry
DeHaven, Claude (2)
Darling, Bessie
Evans, Frank, Mgr.
Eyttinge, Pearl
Edwards, Mase
Eyttinge, Harry
Elliot, Wm. J.
Emmet, J. K.
Edouin, Willie
Floyd, G. W.
Forsythe, Katie
Fulford, Robert
Foss, F. D.
Florence, Helen
Franklin, Mort
Fuller, Hugh
Fechter-Price, Lizzie
Fuller, Fanny
Fair, George A.
Griffin, Richard H.
Garthwaite, Fanny
Gaylor, Charles (3)
Gosche, Jacob
Grist, Charles E.
Garey, J. K. M.
Gale, Harry
Camp, L.
Gilmore, H.
Gardner, E. M.
Haywood, Louis H.
Harrison, Alice
Hess, C. D.
Hennig, Frank
Hague, Manager
Hartman, Lillian M.
Hall, D. J.
Hewitt, Helen
Harris, Hamilton
Hayden, W. R. (6)
Hurt, Felix
Hoey and Hardie
Herne, Jas. A.
Hickey, S. M.
Harrison, Louis
Intropodi, Jessie
Jarvis, P. L.
Jones, Mrs. W. G.
Janaschek, Mme.
Watson, Frank
Kralffy Bros. (3)
Knight, George S.

Kendall, H. A.
Kye, Mrs. J. W.
Kane, James K.
Kider, Charles
Kaufman, E.
Lant, Jerry
Laine, J. H.
Lynde, Samuel
Lefayette, Boby
Leonard, C. R.
Liddington, Mrs.
Lascelles, George
Levy, Joseph
Leone, H.
Matthews, Cornelius
Mitchell, Maggie
Mann, Harry
McConnell, Miss D. H.
Martinet, T.
Mortimer, Annie (2)
Mestayer, Charles
McAuley, Barney
Morris, Julie S.
Morris, Clara
Mahn, H. B.
Maylin, Joseph P.
Mitchell, Wm. (8)
Maxwell, Thomas
Miller, H.
Newhall, Frank
Norton, J. W.
Nobles, Milton
Nash, Mr.
O'Neill, James
Oates, Alice
Price, Lizzie
Pond, Major
Phillips, Harry
Palmer, Minnie (2)
Parker, Rose
Rosa, F. G.
Russell, Lillian
Redding, John
Robson and Crane
Remeny, Edward
Rodgers, Loraine
Rickaby, John
Rogers, Frank
Rogers, Jno. R. (10)
Robinson, F. C. P.
Rowley, M. W.
Richmond, Miss
Rainford, Milton
Russell, Sol Smith
Rentfrew, J. N.
Salsbury's Trbs., Mgr.
Scheur, Charles
Stevens, E. E.
Stevenson, Chas. A.
Stevens, Ed A., (4)
Spiller, Mrs. Robert
Sear, Frank L.
Sargent, H. J.
Smith, C. H.
Sew, Ed C.
Sefton, Miss
Sinn, Col.
Strong, Tody
Schloss, Charles
Thatcher & West Mgr.
Taken from L. F., Mgr.
Townsend, Joe
Thompson, W. H.
Thorne, Manager
Thompson, D. nham
Thompson, Charlotte
Vergil, Fanny
Van Huyc, Miss
Vaughn, Harry
Weddin, J. F. (2)
Walcott, Harry
Wren, Fred R.
Whitcar, W. A.
Warren, Tom
Wiley, Lem
Wells, J. A.
Ward, Fred
West, Lillie
Walcot, Charles
Walt, Chas. B.
Wall, Annie
Wade, Grace F.
Williams, Frank

The New York Mirror has the
Largest Dramatic Circulation
in America.

As the large edition of the Midsummer Mirror will necessitate the closing of our advertising forms at an earlier hour than usual, advertisements will be accepted not later than 5 p. m. Tuesday, August 5.

OUR Dresden letter this week describes the radical measures for rendering the theatres of that city safe which the German Government has ordered. The precaution of numbering and lettering the exits at the Residenz was evidently suggested by its adoption in New York. The substitution of wire ropes for hemp ones wherever practicable in the stage department, is a wise expedient that might be copied here. Altogether, by the addition of numerous stairways, doors, iron ladders and various other modes of escape, the Dresden theatres may be said to have been made as safe now as they were dangerous before the governmental commission paid them a visit of inspection.

The Midsummer Mirror.

Our Midsummer Number will be published next Thursday, August 10. It will be profusely illustrated by our own artists, assisted by a corps of others specially engaged to contribute to this issue, and printed on the finest super-calendered paper manufactured by Wilkinson Brothers and Company, 72 Duane street. It will be bound in a handsome cover, with a full-page frontispiece of great beauty. A large chromolithograph in nine colors, executed for us by the Buffalo Courier Lithograph Company, will be presented with every copy. Without doubt this picture surpasses in beauty anything of the kind yet printed, not excepting the Margaret Mather lithograph given away with our last Christmas Number. It is an accurate reproduction of the famous theatrical resort, "The Square," and contains splendid portraits of all the prominent members of the profession. Copies of next week's issue are not complete without this lithographic supplement, which will be furnished at the regular price, Ten Cents.

The literary contents of the MIDSUMMER MIRROR will rival the artistic features. Stories, sketches, poems and other seasonable matter from the cleverest pens in the profession will make its columns attractive. Indeed, we do not exaggerate in saying that no other Summer annual will approach it in any respect. From the names on the long list of contributors we select the following for publication:

JOAQUIN MILLER,
A. R. CAZAUAN,
STEPHEN FISKE,
MILTON NOBLES,
LEONARD GROVER,
GEORGE P. GOODALE,
FREDERICK MARSDEN,
BARTON HILL,
F. G. DE FONTAINE,
CLIFTON W. TAYLEUR,
ROLAND REED,
FRED LISTER,
BARTLEY CAMPBELL,
H. B. WARNER,
JOHN TEMPLETON,
E. T. WEBBER,
CORNELIUS MATHEWS,
LOYD BREEZE,
EDWARD E. KIDDER,
J. M. SCANLAN,
SYDNEY ROSENFELD,
FRANK A. SMALL,
KIT CLARKE,
R. G. MOORE,
A. C. GUNTER,
B. F. JENKINSON,
HENRY HOYT,
HOWARD PAUL,
"THE USHER,"
SYDNEY COWELL,
AUGUSTA ROCHE,
LAURA DON,
ANNIE WAKEMAN,
FLORENCE R. PENDAR,

There is no need of commenting on the length and strength of this list; it speaks for itself. Such a collection of journalists, actors, actresses and dramatists has never been grouped in any publication before. Their bright articles, stories and poems will grace an unrivalled Midsummer Number.

Mr. Gerry's Defeat.

The action of Mayor Grace in refusing to issue an order against the performance of the Miniature Opera company is highly commendable. On Monday the young people appeared before him and he questioned each one closely as to his or her age, treatment by the management and other matters calculated to substantiate the grounds for Mr. Gerry's complaint, if there were any. The examination was most satisfactory in every respect, and Mayor Grace decided that the troupe should appear at Wallack's, with the exception of two or three members, who were found to be under the legal age. The performance was given Monday night as announced, and the large audience present ratified the Mayor's decision by applauding the clever youngsters to the echo.

Mr. Gerry is one of those obstinate men who will not learn a lesson from this last defeat. He probably has no conception of the feeling of the public in regard to his unwarrantable interferences with the harmless appearance of children on the stage, or he would certainly direct his enthusiasm to-

wards quarters where real good might be done for the cause he sometimes too zealously espouses.

Managers as well as other people have rights which the S. P. C. C. is bound to respect. This is very evidently doubted by Mr. Gerry, or we should not so frequently be treated to his pirouettes in the courts and at the Mayor's office. We should imagine that after the legal snubbing he received from Chief Justice Noah Davis and Judges Brady and Daniels, of the General Term of the Supreme Court, he would take a back seat and let theatrical managers severely alone. The snub referred to was in the case of the S. P. C. C. against Manager Gilmore. Mr. Gerry's men endeavored to serve a warrant for the arrest of a member of the Davene Family, known as Little Bob, then performing at Niblo's. Gilmore's stage-door keeper refused to admit the officers, as it was against the rules of the house to give entrance to strangers through the stage door. Mr. Gerry soon after commenced proceedings against Manager Gilmore for criminal contempt in wilfully resisting the execution of the warrant. Judge Donohue found him guilty of the charge and ordered his imprisonment in the common jail for thirty days, besides the payment of a fine of \$250.

Judge Dittenhoefer, amazed at the injustice of this adjudgment, applied for a review of the proceedings. After considerable delay this opportunity was obtained, and argument on the merits of the writ of certiorari was had before the Judges before mentioned, as constituting the General Term of the Supreme Court, in November last. During the following month the Court announced its decision, which reversed Judge Donohue's decision, declaring that Manager Gilmore had not been guilty of any contempt, and saddling the S. P. C. C. with Judge Dittenhoefer's costs and disbursements. In rendering the opinion Judge Davis says:

Not to have rigid rules for the exclusion at that entrance of all persons not connected with the theatre would have led not merely to great confusion, but to gross irregularities. Of course such a rule could not operate to prevent the entrance of officers armed with a lawful process, seeking persons charged with crime who might be upon the stage of the theatre. But the act of the doorkeeper in excluding an officer cannot be attributed as a criminal offense to the proprietor of the theatre, on the simple ground that he had established such a general rule. The conduct of the officers in seeking to enter and serve the process at that time, and during the performance in the theatre, under the circumstances of this case, certainly deserves condemnation. * * * They must have known that an entrance upon the stage of several officers, for such a purpose, in the midst of a performance before a crowded house, would be likely to lead to excitement and commotion, probably alarming, if not dangerous, to the audience. Under such circumstances a refusal to permit an entrance at that time for such purpose, although the strict legal right existed, can well be looked upon as somewhat less culpable than an actual criminal act, and certainly the law should not infer a criminal act from the mere existence of a reasonable general rule in respect of such admission, designed to prevent the theatre from unreasonable invasion and disturbance, and protect the audience from their possible consequences. There is no difficulty in officers clothed with the authority of judicial processes, executing them in conformity to the dictates of good sense, as to time, place, and manner, and officers who do not do this have no right to demand that the laws shall be strained for their vindication or protection, especially when their acts may lead to the evils that attend a panic in a crowded theatre.

These emphatic words from Judge Davis, one of the most eminent legal men in the land, have a powerful significance. If Mr. Gerry does not respect the rights of managers, the courts appear to do so, and so does Mayor Grace, whose sensible action in declining to be made a tool of the S. P. C. C. is food for congratulation.

What Makes an American Play?

This question has often been raised of late, nor can we say that it has met with an entirely satisfactory answer. Does the Americanism lie in—

The nativity of its author?
The topography of the scene?
The style of the didactic usages or idioms?
The dramatic form?
The era of its plot or
Its historical epoch?

Is the American quality inherent in any or all of these incidents, and will that be a genuine American drama which conforms to these requirements?

To aim at a sound and safe conclusion, it seems to us, the proper method is to look abroad and see what are the examples and experience of other countries. How stands it with the three nations nearest to us in this respect and to whom we are most closely allied in dramatic interests and tendencies?

To begin with, who are in Germany the representative men? Unquestionably Goethe and Schiller. In France? Corneille, Racine, Moliere, of former times. In the present,

Scribe, Victor Hugo, Dumas, Sardou. In England? In other days, Shakespeare, Otway, Goldsmith and Sheridan; in more recent times Dibdin, Douglas Jerrold, Sheridan Knowles, Bulwer. Now, if the reader will carefully examine the names we have cited and recall their works, he will see how clearly and definitely the dramatic authors of each country are distinguished from the others, with an intellectual physiognomy which cannot be mistaken.

What do we find in common, then, in these dramatic authors to help us to deliver an answer to the question? Clearly the one element distinguishing and pervading all is the national treatment of their themes irrespective of didactic peculiarities, style, form or locality. All of these detailed and special conditions may be present in a drama, and yet it may lack that totality of effect and individuality of genius which would constitute it a national production; so that we may say of it at once, as of first impressions, "this is French," "this English," "this German," as we say of well-known growths of nature, "this is an elm," "this oak," "this a sycamore."

Now as to American plays. By way of eminent example, let us take three so-called original American dramas enacted by the most distinguished of American actors. These are "Metamora," "The Gladiator," and "Jack Cade." Apart from aesthetic considerations as to art and form, how does the first meet the requirements of the text? Is its treatment national; is the Indian sprung upon us as a creation; does he appear alive and full-armed from the brain of the dramatist, cast in a mould which has the true aboriginal similitude, breathing of the soil, the woodland and the wild yet shapely heritage of the red man? How with Spartacus, the Gladiator; does he typify the perfect ideal of heroic manhood kindred with American instincts? And does Cade bring forth before us the champion of liberty, the leader of men as he would be dear to the liberty-loving American heart and the aspiring American imagination?

As to more recent American dramas, we find in them American subjects, American topography, American characters, American scenery. Having compared all of these points and in many cases furnished successful acting plays, wherein do these productions fall short of the full claim to be announced and accepted as American plays? It would be invidious and unjust to say that they will not compare favorably with the rules of the dramatic writers of other countries as far as they go; but it must be acknowledged that the creative spirit has not brooded over them and moulded them into that spherical completeness which belongs to all dramas of the first degree.

It is with plays as with men, it is character that tells; the American play has or shall have an American character; an English play, an English character, and so on. Benjamin Franklin was par excellence an American, so was Henry Clay and so Abraham Lincoln; they could not be mistaken as the growth or product of any other country; they bear the stamp in every act, in their bearing and whole deportment; in them we specially note:

"The rank is but the guinea's stamp.
The man's the man for a' that."

An American play can only be produced by an author who has an individual genius imbued with American sympathies and sentiments, and who represents, in his writings, feelings, impulses and passions which have been engendered by innate American and national associations. He must be one thoroughly impregnated with the life of the country. To speak emphatically, in conclusion, it is not details of subject, time, place, style or form or title that makes an American play; it is the totality of effect, the atmosphere, the ensemble which declares the nationality of the play to all mankind.

Joan Goodrich.

This lady, whose portrait appears on the first page of THE MIRROR, played in Frank Mordaunt's Old Shiphmates during its preliminary season and created a very favorable impression. This season she will appear in Collier's Lights o' London, playing Hetty Presne. Miss Goodrich is a versatile actress, and is peculiarly adapted for the lighter roles in melo-drama.

THE rumpus in Wallack's Monday night was a deplorable affair. If it is necessary that grievances among professionals and newspaper men shall be settled by fistieuffs, the participants ought to choose a fitter time and place than the lobby of a respectable theatre. Mr. Wallack's theatre was dragged into the papers in a discreditable connection in consequence of the brawl.

THE publication of a number of "Calls" elsewhere denotes the near approach of the new season. There will not be as many combinations ready to start out as last year; but those that are equipped appear to have solidity and staying powers.

Personal.



STOKES.—Emma Stokes is well known as the talented equestrienne, who for several seasons was the principal attraction of W. C. Coup's shows. She is the wife of Frank J. Pilling, press agent for Coup, but now the manager of the Child of the State company. Last winter Miss Stokes was suddenly called on to assume the soubrette part of Carline, in A Child of the State, and enacted it so cleverly for several weeks that this season she will still continue in it, forsaking the circus business.

POLITICIANS.—Hubert O. Thompson, Mayor Grace and other city officials occupied boxes at Wallack's Monday night. They evidently enjoyed the Miniatures' performance of Patience.

LEVICK.—Poole and Gilmore have offered Gus Levick the part of Frank Darlington in Youth for the three weeks run of that piece at Niblo's. The offer has not been accepted, Mr. Levick not being met in the matter of salary.

CRANE.—W. H. Crane called on THE MIRROR Tuesday. He is passing the Summer, as usual, with Robson at Colasset. The comedians have filled all their dates for this season, and many weeks of 1893 have been disposed of.

DUGGAN.—Maggie Duggan, the very pretty and clever actress who made such a favorable impression last season, has gone to London—probably to return, as she has had a good many offers here. Miss Duggan is an acquisition to any troupe.

GUNTER.—Archie Gunter came into town Monday to attend to business matters. He is as brown as the Mohawk Belle and highly indignant because a New York manager he applied to for a date wants \$2,250 weekly guarantee and an equal division of profits.

SALSBURY.—Nathaniel Salsbury got in Sunday on the Alaska. He went immediately to Long Branch, where he intends to stay until the opening of the Troubadours' season. He says his trip was thoroughly delightful, the ocean especially treating him with more than usual kindness.

STEVENSON.—Charles Stevenson was one of the crowd of theatrical people that arrived from England Sunday. He went down to Hempstead, L. I., on the same afternoon, having first left a disabled crowd at the Morton House, mourning his departure and the cessation of the flow of gin fizz.

GOOSE.—The goose was heard at Wallack's Monday night. The orchestra played the accompaniment to the song "When I first put the uniform on" so vilely that the audience hissed loudly. The mark of disapprobation was well deserved, for the musicians did their best to ruin the singing of the children. Indeed, a less disciplined, ca: body of men never sat in the band pit of a theatre.

ELLIS.—H. Wayne Ellis has effected an arrangement with W. C. Mitchell by which the Pleasure Party will play Ikey Solomons, with Frank Bush as star. Mr. Ellis will manage the company. The dates in all large cities are filled. The piece is a domestic story told in melodramatic form and illustrative of the idiosyncrasies of the Jewish character as embodied by Bush.

HAGUE.—Charles Wing has received a letter from Hague which says the latter is organizing a fine minstrel party for America. Six solo singers will be brought out, with several excellent specialty performers and a large orchestra. The balance of the troupe will be composed of American talent. Season and Summers and William Courtwright have been secured. The minstrels open at Haverly's Fourteenth Street Theatre September 24.

MORTIMER.—While firing at a target with a pistol at Keyport, the other day, Gus Mortimer snapped the trigger, but no discharge followed. He put his hand over the muzzle and found out what was the matter when a bullet passed through the fleshy portion of his right hand. The wound is healing; but Mortimer is afraid of lockjaw. Should that set in, he says he thinks the newspaper men through the country will have a glorification.

BARRETT.—The new play that Lawrence Barrett will bring out next September in Philadelphia is called Bankrupt. It is by Bjornsterne Bjornsen, the Norwegian poet. The English version prepared for Barrett was written by Sylvester Baxter, of Boston. Bankrupt is based upon a financial panic in Germany. It has been played in Sweden and Norway three thousand times, and ran simultaneously at three theatres over one hundred nights in Vienna, the author's royalties for that time amounting to \$17,500.

The Usher.



Read him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOSS.

A gentleman by the name of Tucker, whose talents are tucked away so successfully beneath a bushel that nobody ever discovered their existence, was engaged to rehearse Olivette last week at the Bijou in Jesse Williams' absence. On Thursday he kept the people seven-and-a-half hours on one act. This aroused the interest of Colonel McCaull who appeared at rehearsal next morning in a feather weight suit and put the people through their sprouts in just two hours and a half by the watch. The company, including Dolly, were mightily astonished at their manager's ability in directing them in a fashion that Charley Harris himself might have envied, and the nimble-limbed Lady Saphir of the recent Patience cast actually blushed to think that Colonel McCaull would have thought it wrong had he seen her smiling at a gentleman in front a few nights or two before. However, his appearance as stage manager for one morning only did a lot of good for Olivette. By-the-by, Mafin, the lucifer match comedian and agile pantomimist, will assist Williams in his department next season. Good choice. Mafin knows his business like a book.

I found a good many people at the Alcazar Saturday night. They had gathered to hear The Merry War; but they had to be contented with seeing it instead. I have heard of bad acoustics; but the Alcazar has no acoustics at all. The voices on the stage mingle in a confused jumble. Even Carleton's lusty lungs failed to send sound among the orchestra seats. Golden was totally inaudible. Dora Wiley's songs must have passed up through the open roof like the Chicago express, without stops. It was all dumb show so far as the audience was concerned. And spirits of Vincent, Baker, Harris and Scanlan, what discipline, or, rather, what want of discipline! The chorus meandered about the stage at its own sweet will, chatting constantly with people in the wings, and attending to their business whenever the mood was on 'em—which wasn't often, you may be sure. The young women who played soldier in Act One held their guns variously at "ground arms," "carry arms," and in numerous other positions which I can't describe, as they're not accounted for by Upton. Some of the military were armed also with advertising fans from Macy's, Stern's and Altman's, which they vigorously shook with an utter disregard for the ridiculous aspect of such a departure from the laws of stage propriety. If the chorus are paid; their salaries perfect attention to business should be insisted upon by Mr. Norcross, or whoever else has charge of the stage.

I hear that John Clarke's youngest son, Creston, made a successful appearance in a small part with Edwin Booth in The Fool's Revenge. Mr. Clarke's daughter is not possessed of any hereditary literary talent. His eldest boy is in the British Navy.

Mr. Nobles was in the city early this week looking about for a competent leader. The theatrical market isn't glutted in this particular, and he found considerable difficulty in getting a man to suit. Mr. Nobles is getting a lot of friends most of the time at his delightful Summer box on the North at Shrewsbury. On Friday he will receive a visit from Mark C. O'Connell, a clever journalist who contributes the best articles that appear in the staunch old Clipp.

Dear little Gummy, of the Times, is sensitive to a degree. He has such an abhorrence for the vulgar and the commonplace that he actually puts Mr. Williams' name in "quotes." Such a scent for ought to be rewarded.

Fitzgerald, the variety agent, is an Irishman and something of a "bitter." The night he was importuned to such an extent by a tramp who accosted him in the street that he let out from the shoulder and sent the fellow rolling into the gutter. Up jumped the tramp loudly shouting "police!"

A burly Hibernian officer came upon the scene. The tramp called upon him to arrest Fitzgerald for assault and battery. "Where do yez belong?" asked the peeler, catching hold of the agent in a threatening manner. "Tell me, before I run yez in." "Ireland is my home," said Fitzgerald, complacently. The big officer smiled a knowing smile, winked waggishly, and released his prisoner with the words, "Well, yez are wrong; but o'm wud yez."

The mosquito journalists that abuse the Sorosis are ignorant of the derivation of its name. They say that its source is the Latin soror, meaning sister. Nothing of the sort. Sorosis is the botanical name of a South American plant, the fruit of which is composed of a number of small and perfectly formed parts, which are closely united by a tough, fibrous texture. The mosquitoes ought to investigate the nature of the object before attacking it.

Union Square is the stamping-ground of tramps as well as actors. They infest the benches, loaf under the shadiest trees, doze around the fountain and comport themselves like vagrants or educated vermin. I suppose the following chaste verses emanated from a pair of these gentry—at least the sooty-handed gamin who brought the dirty piece of grocers' brown wrapping-paper on which they were scrawled suggested such a solution to the problem:

WE'VE LOTS OF FUN!
BY THE LITERARY TRAMPS.

On literary labor bent—
Between the pair scarce one red cent;
Ne'er at a loss for jest or pun—
We're not rich, but we've lots of fun.
For sleeping tackle we boast one bed—
One takes the foot and 'tother the head.
Of pairs of socks we both have one—
Wash 'em ourselves. It's lots of fun.
Our shirt is one of Keepses best—
One wears the tail and one the breast,
Ten cents a day we live upon.
We don't get fat; but we've lots of fun.
Our rent, of course, we do not pay;
But, then, at home we never stay.
Though landlord fierce may scold and dun,
We heed him not—we've lots of fun.
Our boots are guiltless of a shine;
We hunt about with friends to dine,
And, failing that, we crush a bun—
Not filling, but—what lots of fun.
Collar and cuffs of celluloid
Help us the laundress to avoid;
Though they wax yellow in the sun,
What matter—we have lots of fun.
We scoff and sneer at all mankind;
Call those who don't admire us blind.
But some day, when our struggle's done,
We'll gladly rest from all this fun!

A musical contemporary says Kate Claxton is the daughter of the Rev. Mr. "Cohen," of New Brunswick. Wrong again. Miss Claxton is the daughter of Wallace Cone. Her grand-father was the Rev. Spencer H. Cone, who was an actor-divine of considerable prominence thirty-five years ago.

John Rickaby was talking to me about the dramatic critics of this city the other day. Gummy's name was mentioned. "He's a most estimable young thing," said Rickaby; "but his criticism of the Sullivan-Wilson match, although couched in choice parlor English, was, on the whole, badly done."

Not long since Charles Leclercq, Jimmy Lewis, Harry Pitt and John Drew were seated at dinner in the dining room of Charlie Leland's celebrated Delavan House, in Albany. A stranger, who, to judge from the rum blossom on his nasal organ, was an Assemblyman, occupied a chair at the same mahogany. His voracious appetite checked the merriment of the jolly crowd of actors, and it was as much as they could do to keep their eyes from wandering in his direction when he hammered on the table for a water with a spoon, sipped his soup with a noise compared to which steam escaping from a safety valve was pleasant, and poured his demi-tasse into the saucer and audibly applied a pair of leather lungs to reducing its temperature. But when he began to eat potatoes, meat, tomatoes, spinach and other articles of food upon the flat side of his knife blade, their attention was transfixed. Finally there remained upon his plate a lump of mashed potato a little larger than an ordinary inkstand. The Assemblyman gazed critically at this remnant of vegetable, while the actors held their breath. The Assemblyman evidently thought he could tackle this nicely, and he began to skilfully load the potato on his knife, patting it into spherical form with his fork. When the loading process was completed he opened his mouth and lifted the knife, balancing the potato upon it with a dexterity which comes only from long practice. Drew looked anxiously at Pitt; Pitt nervously fastened his eye on Lewis, who turned pale and appealingly threw a pitiful glance towards Leclercq. Charles felt, as the oldest of the party, that it was his duty to take action, and at once, for a quantity of vegetable far greater than God ever intended one human mouth should hold was rapidly approaching the Assemblyman's cavernous receptacle of food. As the Solon threw back his head and rained open his jaws to meet the deadly potato, and its toppling load Leclercq shouted:

"Hold!" The Assemblyman looked astonished and paused in the act of shovelling the potato in. "My dear sir," said Leclercq in tremulous accents—"my dear sir, think of your wife and children."

It was too late. The horrid deed was done.

Mrs. Tony Pastor went down to Coney Island the other day and paid a dollar to have her fortune told by one of the genuine gypsy queens who abound in that locality. The sibyl gave Mrs. Pastor an envelope containing a picture to be opened when she got home. "It is the miniature of your future husband," crooned the candidate for Romany Rye. Mrs. Pastor followed instructions and discovered the smiling features of Gus Williams in the enclosure.

Fred Leslie's Contract.

Frederick Leslie, who was so popular as a member of the Comley-Barton company last season, has decided not to return to America for the coming season. His many friends, both in and out of the profession, have wondered at this, as his last words, almost, before leaving were that he would return. Jno. R. Rogers states that while in the metropolis he called on Leslie and from him obtained his reasons for remaining abroad.

Leslie stated that just before leaving New York he was asked by Comley and Barton if he was willing to engage with them for another season, and that he answered them in the affirmative; saying that he must have a contract signed and delivered before he left. This was agreed to, and the contracts were duly drawn up and submitted to him. They were all right, and he signed them and sent them to Comley and Barton, with a request that they sign and return one to him at his hotel. This they failed to do, and he left for England, knowing that he was bound to the managers, but that they were in no way bound to him. After reaching London he cabled and wrote several times to them for a contract. Finally, not getting any sort of reply, he wrote that unless he received a signed contract by a certain time he would feel himself at liberty to accept other offers. The date fixed came and passed, with no reply from Comley and Barton. Leslie then called on his solicitor in London, who told him to make any contract he felt inclined to, and he would be safe, as the idea given him by the action of the American managers was that they were only holding off Leslie's contract to see if they could not get some one to take his place for less money. Leslie then signed for the season in England, and two days later, lo and behold! up turns the contract for Comley and Barton, duly signed, sealed and mailed; but just a little too late, and Leslie does not come to us this season.

Barton met Leslie in London a few weeks later, and in a quiet talk each was made to understand the other's action, and Barton said: "Well, Leslie, I hope we will at some future time make a contract about which neither of us will have cause to complain."

Professional Doings.



—M. B. Leavitt's features, which appear just above, are reddened by exposure to the sun on the sea. He talks with an English accent now, and told our reporter "e heard hit 'ad been blookink 't'er."

—Edward E. Rice is in the city.

—R. F. McClannin will play in Youth at Niblo's.

—Frank L. Gardner returned to Cape May Friday morning.

—George R. Sims has written a comedy called A Wise Child.

—Mrs. Leslie Gossin is quite seriously ill at Cairo in the Catskills.

—Imprudence will be the opening play at the Boston Museum, 21st.

—Dickie Lingard is on a visit to her sister, Alice Dunning, in this city.

—W. R. Hayden is a director in the J. H. Haverly Amusement Company.

—Marion Elmore and Lina Merville have sailed from London for New York.

—The Bergers are enjoying a family reunion at their home in Jackson, Mich.

—E. A. McDowell, of the Madison Square, has been visiting friends in St. Paul.

—Dean McConnell is spending the Summer with her mother in Washington.

—John A. Ellsler will probably manage Montpelier's new theatre in Cleveland.

—The Mrs. Partington company open their season August 28, at Paterson.

—The Union Square company left Thursday night for San Francisco, at six o'clock.

—Helen Bancroft has returned to town to begin rehearsing in A Daughter of the Nile.

—Fred Lotto has signed with Salisbury's Troubadours to play John Goulay's parts.

—Ada Gray opens her season at the Windsor Theatre, this city, on the 21st inst.

—Willie Edouin will take a short outing in Vermont before opening the regular season.

—Edward C. Swett has returned to town to tie up the loose strings of Curtis' next tour.

—Hon. Sam Wetherell is booking for Palmer and Ulmer's New Haven Opera House.

—John W. Norton and wife (Emma Stockman) are tarrying at Brighton Beach, Coney Island.

—Mr. and Mrs. Jacob Nunnemacher (Liz zie Webster) propose to take a trip to South America.

—Edwin Knowles left for Riverside, near Providence, Monday night. He will return next month.

—The number of exits at McVicker's Theatre, Chicago, has been increased to twenty-three.

—L. Marston and Louise Morse are the latest additions to the retinue of Rogers' Sweetheart.

—Perkins D. Fisher has engaged with Chanfrau for this season. He will play the Judge in Kit.

—Owen Fawcett left Detroit on Saturday last for San Francisco to join the Union Square company.

—New scenery from beginning to end will be used in Chippa. It is being prepared by John Thompson.

—The Arch Street Theatre, Philadelphia, will open the season September 4, with the Hess Opera company.

—William Stafford has engaged Charles Tingay, said to hail from the London Lyceum, for his company.

—Laura L. Phillips is sojourning at Nahant, where she is busily engaged in writing a play for Fanny Marsh.

—John E. Cannon, of the Theatre Comique, this city, is laid up with "rheumatics" at his home in Worcester, Mass.

—Lawrence Barrett opens his season by inaugurating the new Opera House at Jackson, Mich., on the 24th.

—Gus Bruno and wife are in Salt Lake City trying to arrange with a local company to do Muldoon's Picnic.

—John L. Moak, late of the Kendall Comedy combination, goes in advance of the Maid of Arran company.

—Fred Vokes' father, who is a costumer, is said to contemplate coming to this country and engaging in the business in Boston.

—R. E. Graham has been ill for five weeks with a throat affection. He came to the city Sunday, somewhat improved in health.

—The Fourteenth Street Theatre is to be closed for two weeks for repairs. It needs it, as all the year round theatres usually do.

—Barlow and Wilson's Minstrels are putting in two weeks' rehearsals at Lawrence, Mass., where they open season this week.

—Nelson Decker will remain with Gus Williams' company. By-the-way, has his wife, Nard Almayne, retired from the stage?

—James O'Neill has gone to the mountains to spend a few weeks. He opens his season at Williamsburg, September 1, in An American King.

—The Villas, Agnes, Sam B. and little Lucie, have gone to the Boston Highlands, where they will rusticate during the remainder of the Summer.

—John McCullough and Emma Abbott are among the first class attractions secured for the Brooklyn Grand Opera House by Knowles and Morris.

—The Jolly Pathfinders closed the season at Milwaukee Saturday night, and will reopen somewhere in the wilds of Michigan in the early September days.

—Charles Frohman, Robert Filkins and Charles McGeachy have been commissioned to Chicago by the Madison Square Theatre for next four weeks.

—W. A. McConnell, of the California Theatre, is expected at his home in Detroit, within a fortnight. He goes to Brooklyn to manage Haverly's Theatre there.

—Signor Brocolini fell into Lake Quinsigamond, near Worcester, last week; and Signor Brocolini, not caring for a newspaper sensation of the watery grave sort, swam ashore.

—The manager of the New Opera House at Hopkinsville, Ky., offered William Stafford \$800 certainty to open the theatre. The date being filled, Mr. Stafford was obliged to refuse.

—An advertisement for a manager appeared in a late issue of The Mirror, and emphasis was laid on the line, "A Hebrew Preferred." Next it will be, "No Christians Need Apply."

—Frank L. Goodwin, manager of the Jeffreys Lewis La Belle Ruase combination, has secured W. J. Winterburn, business agent of the Highland House, Cincinnati, to represent his advance interests during the season.

—Damon and Pythias will be played at Whitney's Opera House, Detroit, on the 21st, 22d and 23d, by the McCullough company. The convention of the Knights of Pythias takes place that week.

—There seems to be an opinion in San Francisco that M. A. Kennedy is going to play Major Britt in My Partner. This is a mistake. Harry Courtaine signed a contract to play the part six weeks ago.

—About midnight Sunday quite a crowd gathered at M. B. Leavitt's house on Thirteenth street, and after several selections from a band, were invited in and given a sample of Leavitt hospitality.

—Messrs. Holmes and Barton, managers of the Soldiers' Home, Dayton, Ohio, have been tendered a benefit by leading citizens. It will take place on Saturday night (5th), and Pygmalion and Galatea and Pink Dominoes will be presented.

—The Vine Street Opera House (vaudeville), Cincinnati, terminated its Summer season July 29. The house, largely improved in the interior, will reopen 28th inst., under the same management and with substantially the same business staff.

—Joseph A. Gulick writes that Haverly's Minstrels are doing an immense business in San Francisco. Mr. Gulick will probably retain the management of the Mastodons, while J. H. Mack will manage the new company to be organized by Colonel Haverly.

—L. M. Seaver's Rooms for Rent opens a season in the West near the end of the month. The piece has been improved, adding much to the fun of the entertainment. The company will have worked its way East by October. L. M. Seaver remains as manager.

—Jeffreys-Lewis will return from Europe about September 1, and will bring with her a handsome wardrobe from Worth, to be worn in La Belle Ruase.

—Robert Filkins returned from England with Charles Frohman last Thursday. He will probably have full control of the Calender Minstrel companies next season.

—Jesse K. Hines writes that he is spending his Summer at Atlantic City, living as high as a Southern gentleman should live, and that is higher than the eagle can fly.

—Billy Barry and S. M. Hickey are in the city. They leave for Boston with the Barry and Fay company to-night, and open at Oakland Garden on Monday next, in their new play "Irish Aristocracy."

—Minnie Palmer has gone to Long Branch to stay until September 1, during which time she will excite the envy of the West Enders with some of the fine clothes that John Rogers brought her from Paris.

—Shelden Bateman, private secretary for Brooks and Dickson, is a thorough business man and very popular with his employers and their patrons, all of whom congratulate him on his forthcoming marriage with Victory Creese.

—Robert Fraser will take Herrmann on a tour of the watering places, beginning at Asbury Park, on Friday, the 6th, with a portion of the Withers Opera company. He also plays Patience at Leland's Ocean Hotel, Long Branch, next Tuesday. At the same house he does Hampty Dumpty, on the 16th inst.

—Emma Stickney (Mrs. Beckett) died in Detroit last week, and was interred at Elmwood. The pall-bearers were Philip Irving, of Coup's Circus; S. M. Cox, of Sam'l of Posen company; B. W. Wilson, of Rhea's company, and J. E. Henry. Deceased was the equestrienne of Beckett's Interior Circus last season.

—R. E. J. Miles, manager of the Grand and Robinson's Opera Houses, in Cincinnati, is in the city this week. He speaks in the highest terms of the prospects of the coming season, and says there will be more money in Porkopolis for good companies than ever before. It has always been known as a good show town.

—Charles O. White, manager of the Park Theatre, Detroit, returned to that city last week. He has booked a very superior list of attractions. This theatre, owing to the skill and knowledge of Mr. White, has become exceedingly popular, and is said to be one of the best-paying vaudeville houses in the country.

—John T. Sullivan has resigned a lucrative position on the Michigan Central Railroad to adopt the profession. For some years he has been the leading amateur of Detroit, and has given abundant evidence of talent. He has accepted an engagement from Mr. Chase, manager of Rhea, and leaves for the East August 15.

—Frank M. Wills, who played the Judge in Chanfrau's Arkansas Traveler for two seasons, has been doing good Summer business with Our Pleasure Party in Northern New York and Canada. Mr. Wills will reorganize his company, retaining the title, and open the regular season about the middle of September.

—Corydon F. Craig, manager of Tootle's Opera House, St. Joseph, Mo., has a circuit of fifty cities and towns in neighboring States, for many of which he is prepared to negotiate with managers during his stay in the city. He leaves for St. Joe on the 18th. Manager Craig also has 150 Fair nights to fill in thirty-six county-seats.

—Wheelock's company, with Frank Curtis as manager, opens in Detroit September 11, and the following is a list of members: Joe Wheelock, Max Freeman, J. T. Loomis, Charles W. Sutton, Lawrence Edger, Jessie K. Hines, Horace Pierce, Charles Murphy, Lillian Joyce, Amelia Waita, Belle Bailey, Mrs. G. M. Post, and Gus Pennoyer agent.

—Gorman's Criterion Opera company close season at the Spanish Fort, New Orleans, this week. Eugene Gorman, manager, has leased Werlein Hall (formerly the Globe Theatre), in that city, for the Fall and Winter. Light and comic operas will be given. The principal members of the Criterion company will be retained.

—Manager Frank Owen, of Bangor, Me., takes no stock in exaggeration. He says his handsome new Opera House will seat eleven hundred and nine, with "ample standing room." When we reflect that most of the managers round the seating capacity up in the hundreds, and include standing room in the same, that odd figure takes unto itself much significance.

—Manager John W. Baum, of the Maid of Arran company, has returned from a visit to his home in Syracuse. He is busy organizing his company, and will open the season a week earlier than he had contemplated, having secured the week of 14th at the Grand Opera House, Rochester—Fireman's State Convention and Tournament. During the first three weeks the company will open the season at five opera houses in as many different cities.

—If Bronson Howard's play is selected to follow Esmeralda at the Madison Square Theatre it will be produced at some theatre in England at the same time as in New York, which will be about two o'clock on the morning of October 10, to correspond with the 8.30 p. m. performance in New York on October 9. This will protect the play in England, as it will be duly advertised, the theatre opened and lighted, and tickets sold to whosoever may wish to buy them.

—McKee Rankin resides upon his island (Bois Blanc), about twenty miles below here, in her Majesty's dominions. One day last week some one notified the Customs officials at Amherstburg that Rankin was taking over a set of silverware and a mysterious basket from this side in his steam yacht. Upon investigation the officials discovered that the silverware was from Canada and the basket contained a huge watermelon. There was no seizure. The officials were congratulating each other over the "big haul" they were to make, as they would receive three fourths of the valuation. They departed much crestfallen at their ill luck.

—Manager J. F. Cosgrove, of Lowell, Mass., has been in town for several days, and as a consequence a large number of first class attractions have been booked for Huntington Hall, the leading place of amusement in that city. Last season the stage of the Hall, complete in every other respect, was found to be rather too narrow for the proper production of spectacular pieces. This is now being remedied, so that The World, The Crook, Lights o' London, or any other play relying for success upon effects, can be put on. Managers taking companies to Lowell will be surprised and pleased at the improvements in Huntington Hall, before and behind the footlights.

The World of Society.



HOP AT ASBURY PARK.

A hop was given not long since at the Windsor Hotel, Asbury Park. Mr. S. H. Conant and Dr. Smith had charge of the floor. The ladies and gentlemen present from this city included the Misses Davison, Yeager, Roberts, Tatum, Butler, Leeds, Murphy, Wright, Sprague, Katie, Newton, Hardy, Applegate, Armstrong, Pinney, Jones, Wilson, Bomeisler, McLaughlin. Also Mr. and Mrs. Morrell, Mrs. Mack, Mrs. Seymour, Mrs. Hardy, Mrs. Thurston, Messrs. Hardy, Coleman, Weir, Cummings and Williams. The following young men went to Asbury Park from this city on purpose to attend the hop: Charles S. Smith, George E. Williams, S. H. de Leon, F. T. Curtis, A. Biastanulli, G. B. Bartalow, H. G. Tobey, J. V. Black, E. Canfield, G. D. Waterbury, W. H. Waterbury, W. D. Leonard, W. T. Jenks, J. S. Nicholson, A. E. Pond, H. D. Hunt, S. H. Conant, E. J. Mulhauser, Walter Sanford and J. C. Wilson, Jr.

GRISWOLD RECEPTION.

Saturday week, at Newport, Mr. and Mrs. John Griswold gave a charming reception in honor of Mr. and Mrs. N. Forbes, nee Griswold. Among the two hundred gentlemen and ladies present were Commodore and Mrs. C. H. Baldwin, Mrs. P. A. Stevens, Mrs. Thomas Garner, Mrs. Augustus Jay, Mrs. H. T. Livingston, Mr. N. Thayer, Jr., and wife, G. W. Wales and wife, Frederick Sheldon and wife, Fairman Rogers and wife, C. Vanderbilt and wife, Frederick W. Stevens and wife, R. C. Derby and wife, J. P. Kernochan and wife, Mr. and Mrs. Rawle, Meadames Whittier, Haven, Paul, W. W. Astor, Cuthbert Slocumb, of New Orleans; J. J. Astor, W. J. Weld, and Misses Whiting, Russel, Post, Cora Slocumb, Beckwith, Daisy Stevens, Tucker, Short, Low, Mr. Arthur Beckwith, etc.

GERMAN AT BLACK ROCK, CT.

Black Rock Beach, near Bridgeport, Ct., is quite a resort for New Yorkers. A few evenings ago a brilliant German was given at the George Hotel. Those who danced were P. H. Brundage and Miss Wicks, Ed. Talman and Miss L. Wicks, Geo. F. Otis and sister, Mr. R. Badgley and Miss Miller. Mr. Oscar Bunzl and Miss Beach, H. de Rivera and Mrs. Wm. de Rivera, Mr. Collier and Miss Stearns, Mr. Henry Dix and sister, Dr. Black and Miss Ross, Mr. D. Drake and Miss Julian, J. H. Brundage and Miss Beach, and Mr. and Mrs. L. E. Striker. Among those from this city who attended were the following gentlemen, with their wives: L. A. Wickes, R. E. Casey, C. P. Marsh, W. de Rivera, Thomas Pearsall, George H. Talman, R. P. Charles, M. Bunzl, Mr. Benson, Mrs. Richard D. Young, Mrs. E. B. Holt, Mrs. Syms and Mr. P. Young.

ENTERTAINMENTS.

The christening of the new yacht, *Heartsease*, the property of Mrs. M. T. Fortescue, on Thursday week, at Lookout Bay, was a very pleasant event. There was a charming party aboard, and Mr. Oscar Wilde broke a bottle of champagne over the bow and made a neat little speech. Among the guests invited from New York by telegraph, were Mr. Samuel Ward, Mr. Seth Green, of Rochester, Mr. Ballantine, of Kentucky, Mrs. James Barrow—"Aunt Fanny"—Dr. Fuller-Walker, Dr. A. E. MacDonald, of Ward's Island, Mrs. E. A. Smith, Miss Sara Von Leer, Chondos Fulton, Col. and Mrs. Sprague, Hon. R. B. Roosevelt, Mr. Kenyon Fortescue, Hon. Smith E. Lane, and Stephen Massett. Lunch was served aboard, followed by a salt water bath and swim, finishing with a big dinner at the hotel at Point Lookout, which was pronounced perfect. After the christening festivities, Oscar Wilde, Seth Green, Mr. Roosevelt and the Fortescues remained aboard, and since then have been sailing all over the Great South Bay, stopping here and there; now at Babylon, again at Jesse Conkling's, and at Sammis', Fire Island, at Bay Shore, at the Wa-Wa-Yanda Club and other places. Mr. Wilde was received everywhere with consideration, and immediately recognized and besieged by processions of young ladies with autograph books. He admired Babylon and the handsome Argyle Hotel there very much. The whole party had good luck in catching large numbers of fish.

The staff and officers of the Twenty-second Regiment, N. G. S. N. Y., were elegantly entertained by Colonel George W. Robertson, at his residence, Peekskill on the Hudson, on Saturday week and the

early dawn was ushered in before the guests broke ranks. Owing to the Colonel's popularity, and as he is one of the most agreeable of hosts, his beautiful mansion, during State encampments, has become a perfect rendezvous for visiting State and regimental officers, where many a happy hour has been whiled away in telling "how they shouldered their crutch and shew'd how fields were won."

Mr. Fairman Rogers recently entertained at dinner, in Newport, Professor Agassiz, J. P. Kernochan and wife, Cornelius Vanderbilt, Miss Perkins, Miss Whitney, Mr. Adams, Mrs. Wilcox and others.

Mr. John N. Abbott, of this city, connected with the Erie Railway, entertained, a few days ago, at Coney Island, a number of his friends at dinner. In the party were T. B. Barry, of the Marietta and Cincinnati Road; H. C. Townsend, General Passenger Agent of the Wabash; S. W. Snow, General Western Agent, and James Buckley, General Eastern Agent of the Erie Road; C. P. Craig, General Eastern Agent of the Baltimore and Ohio Road; W. R. Shattuck, General Passenger Agent and H. C. Weeks, General Eastern Agent of the Ohio and Mississippi Road; C. K. Lins, General Passenger Agent of the Baltimore and Ohio, and R. C. Brown, of this city.

Mr. Albert R. Shattuck, a young gentleman of this city, gave a dinner on Monday at the Newport Casino. Among his guests were Mr. M. Van Buren, Mr. G. H. Redmond, Mr. H. L. Stevens, Mr. and Mrs. Augustus Whiting, Miss Slocum, Miss Whiting, Miss Kernochan and others.

Mr. Leon Backer gave a dinner party Sunday afternoon, at the Ocean Hotel, Long Branch, to Miss Louise, daughter of Joel W. Mason, of this city. The guests included Dr. T. H. Bailey, Laura and Nellie Stiner, Frederick Hilliard, Miss Ada Cowan, the Misses Greenfield and Jose and Ernest H. Greenfield.

Wednesday afternoon, in the parlors of the Elberon, Mrs. George William Ballou, of the Bristol, gave a luncheon to Mrs. Governor Cornell. Each of the menu cards was painted by Mrs. Ballou. Among those present were Mrs. Russell Sage, Mrs. Judge Gilbert R. Hawes, Mrs. Edward Scheuch, Miss Mary Dulles, Mrs. John McGinnis, Mrs. General Winslow, Mrs. General Horace K. Porter, Mrs. James A. Garland, Mrs. A. Sartoris, Mrs. Jesse Grant, Mrs. Horace White, Mrs. Ireland and Mrs. George R. Blanchard.

Mr. C. F. Meert, of Elberon, recently gave a dinner in compliment to Mr. Most Chandon. Speeches were made by Hugh Hastings and John Hoey.

Mr. Louis P. Robinson recently took the Shakespeare Club, of Brooklyn, to Manhattan Beach, in his yacht *Halsead*, and gave it a dinner. The young ladies of the party were the Misses Lizzie and Annie Robinson, Belle Sturges, Miss Hughes and sister Minnie, Miss Phillips, Gertrude Henderson, Miss Dennis, Daisy Hoey, Miss Low, Kate Monteth, Mrs. Walsh, Miss Forbes, and Mrs. Hubbard Dennis. The young men composing the party were Walter Meredith, Mr. Hull, George Ropes, Mr. Valentine, Edward Low, J. L. Hock, Ogden Smith, Mr. Hernandez, L. Stoebe, Mr. Cunningham, Mr. Eggleton, Charles Richards, Benjamin Harrison, Mr. Wicht, Mr. George Chauncey and Mr. Mason.

There was a hop at Lauch's, Long Branch, on Saturday. Those present included the pretty Misses Lauch, Isaac Wallace and wife, F. Bauer and wife, Misses Jacobs, Miss Stadler, Misses Lyon, Bertha Katz, S. Katz and wife, Alexander Grant, Edwin Marks, Jennie Barber, Mrs. S. Borg, C. Kahn and wife, Miss Ella Josephthal, Mr. and Mrs. Jacob Bamberger, Messrs. Leon and A. Bamberger, Mr. and Mrs. S. Levy, Miss Minnie Josephthal, Miss Minnie Kahn, Miss Carrie Abrahams, Mr. and Mrs. H. Leopold, Miss Sarah Bernheimer, Mr. J. Bernheimer, Mr. L. Bamberger, Mr. H. Hahlo, Mr. F. Katz, Miss Juliet Mayer, Miss Ophelia Herman, Mr. Joseph Hoexter, Mr. A. Spiedberg and Mr. E. W. Jacobs.

Entertainments have been given at Newport during the past week as follows:—Mr. R. G. Hensen, a dinner party; Mrs. James W. Paul, a dinner party; Dr. Gumbart, a dinner party; Mrs. C. Vanderbilt, a lawn tennis party; Mr. C. Edgerton, a luncheon; Mr. Hallis Hunnewell, of Boston, his usual Saturday evening dinner; Mrs. Bruen, a luncheon party; Mrs. Cuthbert Slocumb, of New Orleans, a Sunday dinner party; Mrs. J. J. Astor, a dinner.

Mr. Thomas F. Cushing recently gave a dinner party at Newport, his guests including August Belmont, Miss Frelinghuysen, Mme. Barca, Edgerton Winthrop, Mrs. Paron Stevens, Hon. A. Cadogan, of London; Mr. and Mrs. F. W. Stevens and ex-Governor and Mrs. Carroll, of Maryland.

PERSONAL MENTION.

Mr. Charles Gilsey goes to Europe.
Charles E. Leland has gone to Europe.
Mr. Joseph Griffiths Masten is in Buffalo.
Edgar Fawcett, the poet, is at Newport.
Mr. and Mrs. Austin Corbin are in Newport.

Miss Fannie Dart, of this city, is at Long Branch.

Rev. Dr. Howard Crosby has returned to town.

Mr. L. M. Bates and family are now at Saratoga.

Mr. and Mrs. Henry Gilsey are at Bellport, L. I.

Mrs. W. H. Wickham has returned from Europe.

Professor Peabody, of Harvard, is in Scotland.

Mr. and Mrs. Oswin O'Brien are at Montclair, N. J.

Mrs. Louise Chandler Moulton has sailed for Europe.

Dr. J. G. Ambler and family are in the Catskills.

Colonel Delancey Kane has a cottage at Mt. Desert.

Colonel Richard Vose and family are at Long Branch.

David Dudley Field sailed on Wednesday for Europe.

Professor Carson, of Cornell, is in the Channel Islands.

Mrs. General Hancock passes the Summer at Saratoga.

Henry Ward Beecher will go to Old Orchard Beach.

Mr. George Livingston has recently visited Saratoga.

The Misses Ogden, of this city, have gone to Newport.

Colonel Charles S. Spencer is in the White Mountains.

A. P. Burbank, the elocutionist, is at Chautauqua Lake.

Mrs. John Boyle O'Reilly, wife of the poet, is at Newport.

Cyrus W. Field has returned from his short trip to London.

Judge Morgan and family, of this city, are at Block Island.

J. H. Dolph, the artist, and his wife, are back from Europe.

John A. Brown and John L. Kingsland have gone to Newport.

Mr. and Mrs. Fairman Rogers have gone to the White Mountains.

Colonel and Mrs. Anthony, of this city, are at Chamblay, Quebec.

Clark Bell, Esq., is at his farm, Bellview, Dundee, this State.

The Peruvian Minister, Senor Juan Elmore, is at New London.

The family of John Winthrop Chanler has arrived in Newport.

Miss L. Chatiller, of East Eighty-fourth street, is at Long Branch.

Judge Noah Davis is enjoying the fresh air at Tarrytown Heights.

Mr. C. M. Schieffelin and Dr. D. H. Tuttle are at Lake George.

Mayo W. Hazeltine, the literary editor of the *Sun*, is at Asbury Park.

General N. Gano Dunn, well known in this city, has gone to Europe.

Mr. W. L. Skidmore, 49 West Sixty-first street is at Bellport, L. I.

Mr. and Mrs. Henry Allen have gone from Long Branch to Saratoga.

Mr. Sam Ward recently gave a dinner to Oscar Wilde at Long Branch.

Mr. Henry G. Vennor, the weather predictor, is at Old Orchard Beach.

President Barnard, of Columbia College, and wife, are at Narragansett Pier.

Colonel R. C. Ward, of the Twenty-third Regiment, is at Cottage City.

Collector Robertson has returned from a sail along the New England coast.

A. P. Stuyvesant and Warren N. Goddard are at Newport for the season.

Professor Charles P. G. Scott, of Columbia College, is at Martha's Vineyard.

Mr. Pierpont Lord and family, 65 First place, Brooklyn, are at Lake Mahopac.

Kate Chase Sprague is going to the Scottish Highlands with her children.

Mrs. John W. Ellis is entertaining in Newport Mrs. Postlewait and Mrs. Coe.

Mrs. Admiral Nicholson and daughter and Miss Welch are now in Switzerland.

Mr. and Mrs. L. G. Tillotson, of this city, are at Saratoga, at the Grand Union.

Sir John Rose, Bart., G. C. M. G., and Lady Rose, arrived in town last Monday.

George Peabody Wetmore and family will soon arrive at Newport from Hamburg.

At the last Long Branch hop Miss Kate Booss wore green satin de Lyon and ecru lace.

Mrs. Cornelius Vanderbilt drives a very handsome pair of chestnut ponies at Newport.

Mr. Ogden Goellet has arrived in Newport from Mount Desert, in his yacht *Norseman*.

Mr. T. G. Havemeyer, of the St. Cloud, this city, has arrived in Newport in his yacht *Ideal*.

Mr. A. S. Carhart is spoken of at Richfield Springs, as the "well known society man."

Mr. and Mrs. Charles F. Stanley, Miss L. and Miss Dart, of this city, are at Niagara Falls.

Mrs. James T. Field, of Boston, and Miss Sarah O. Jewett are on the Isle of Wight.

General and Mrs. Daniel Ullmann sailed on Wednesday for Switzerland and a Winter in Italy.

Mr. and Mrs. W. C. Brownell and Mr. J. May and Mrs. C. May, of this city, are in Vienna.

Mrs. Richard Vaux, of Philadelphia, is making her fifty-seventh annual visit to Long Branch.

Mrs. Charles H. Smith, 60 West Forty-seventh street, has gone to Rastigouche, Canada.

Mr. John Gilsey, 35 West Twenty eighth street, is building a shooting-box at Goodground, L. I.

The Palmer family will hold a reunion at Stonington, Ct., on the 10th, 11th and 12th of this month.

General Schofield, Dr. and Mrs. George T. Stevens, and Mr. G. T. Walker have gone to Newport.

Miss Hewitt, grand-daughter of Peter Cooper, is the guest at Newport of Mrs. Fred W. Stevens.

Mr. and Mrs. McWalter B. Noyes, nee Miller, recently married in this city, have arrived in Newport.

Mr. J. Henry Harper and family, and Mrs. Fletcher Harper and family, are just home from Europe.

Mr. John D. Douglas, of H. B. Cladin & Co., is now registered at the Scarboro House, Long Branch, N. J.

Mr. David Johnson, of Staten Island, is reported engaged to Miss Mary Freeman, a brilliant society lady.

Miss Louise S. Underhill, of this city, is soon to be married to Mr. James C. Walker, of Cleveland, Ohio.

On the 25th of July, at Tompkins avenue Brooklyn, the Misses Howson gave a garden party to some fifty guests.

Professor Worman, of Brooklyn, Rev. T. DeWitt Talmage and Mrs. R. B. Hayes are at Chautauqua Lake, N. Y.

Mrs. E. W. Boocock, of Joralemon street, Brooklyn, is said to wear lovely Parisian toilets at Richfield Springs.

Mrs. E. D. Morgan, Jr., Mrs. Frank Worth White and Mrs. Tyson, are said to be much admired at Newport this season.

Mrs. W. H. Aspinwall, at her Tarrytown country seat, is entertaining Mr. Henry Shaw, and family, of Morristown, N. J.

Dr. and Mrs. C. J. Dumond, of the Ross more Hotel, have gone to the Peninsular House, Seabright, N. J., for the Summer.

Mr. and Mrs. Henry J. Sayers and Mr. and Mrs. Charles E. Hume, of Harlem, will Summer at Sound Beach, near Noroton, Ct.

Mrs. M. L. Youmans, Miss Youmans, Mrs. L. Boardman and the Misses Van Kleeck go to Cranston's West Point Hotel.

The following Vanderbilts are at Saratoga: Mr. and Mrs. W. K. Mr. and Mrs. Wm. R., Captain Jacob, George and Miss P.

Mr. C. C. Baldwin, Mr. Frederick W. Stevens and Mrs. Edward King gave cottage entertainments at Newport last Monday.

Mr. and Mrs. M. C. Ogden and Miss Ogden, of Pierrepont street, Brooklyn, have gone to their country residence at Terryville, Conn.

Announcement is made of the engagement of Mrs. Mary N. Sherwood, of Portland, Me., to Mr. W. H. Hurlbert, Editor of the *World*.

Dr. Fuller Walker was entertained at dinner last Saturday evening, at the Manhattan Beach Hotel, by Alderman and Mrs. Hawes.

Mr. William S. Opdyke and family are among the Thousand Islands. Also Mrs. the photographer, and C. T. Howe and family.

The Misses Amelia and Jennie Howe, of East One Hundred and Twenty third street, are going to Scrub Oak, Lake Mahopac, for the summer season.

Frederick W. Rhineland, Dr. Clement Cleveland, Charles A. Baldwin and Charles H. Russell, Jr., of this city, have joined the Harvard Club, of Rhode Island.

The new Chinese Minister, who has just gone to Washington, Hon. Chang Tsao Ju, is a large man, fifty seven years old, who usually dresses in plain blue silk.

Latest arrivals at Saratoga of New Yorkers include C. F. Clark and wife, R. N. Dedrick and wife, Charles E. Hodges, G. W. Bird, V. B. and J. W. A. Davis.

Mr. W. H. Decker and family, Mr. J. S. Cummings and family, Mr. Bowlies and family, and Mr. Lyon and family, of this city, have cottages at Ocean Beach.

Miss Florence Wright, daughter of Charles T. Wright, of No. 699 Madison avenue, is spending the Summer at the residence of Mrs. M. E. Adams, at Morristown, N. J.

Mr. Rutus Hatch, with a party of sixteen ladies and gentlemen, including Judge Vanderpool and Judge Fullerton, have gone on a trip along the Northern Pacific Railway.

Miss Ada Van Tassel still lingers at Long Branch. At the last hop she wore cream colored damask, full train, with crystal embroidery. The usual flowers and diamonds.

Among those having cottages at Southampton, L. I., are Mrs. Jay, Mrs. Schieffelin, the wife of the wholesale druggist, Dr. Agnew, Dr. Thomas, Professor Arnold and Mrs. O. Sarony.

Mrs. Harriet Beecher Stowe, Dr. Agnew, physician to General Garfield, Emmons Blaine, son of the ex-Secretary, Oliver Ditson and other celebrities are at Old Orchard Beach, Me.

Miss Nellie Whitehouse, a young lady with a quarter of a million of dollars, so said, is reported engaged to Mr. Murphy of this city, second son of Hon. Thomas Murphy, ex Collector of the Port.

Sunday evening last the camp of the Twenty second Regiment at Peekskill was visited by Oscar Wilde, H. W. Beecher, Colonel Henry Beecher and wife, Major Beecher and Miss Stowe.

It is a little odd that the son of Alexander Hamilton, and the son of Aaron Burr, both very wealthy, should each die in this city within a week. Really, we are not such a very old nation after all.

Mrs. Frederick Jonson, No. 13 East Thirty first street, and her daughter, Miss Marquita M. H. Jonson, are guests of Mrs. Charles L. Richards at her beautiful country residence at Stamford, Conn.

Mr. J. H. Lange, Miss Dora Lottie Lange and Mr. George C. D. Brand, all of One-hundred and twenty fourth street, are at present in Geneva, Switzerland, whence they will travel through Germany.

J. M. Merrick and family, Mrs. S. C. Robinson, Miss F. E. Bates, Miss Alina B. Robinson, Dr. Bull and family, Dr. Pryor, and G. A. Kissam and family, of this city, are at Centre Monches, Long Island.

The tradespeople of Newport are said to be lamenting the fact that Mrs. Paron Stevens, Mrs. August Belmont, Mrs. Levi Morton, Mrs. Pierre Lorillard and Mrs. Tom Cushing no longer give large entertainments.

Mr. and Mrs. J. A. Briggs, Mr. J. W. A. Watson and party, Mr. J. R. Gerrish, Mr. and Mrs. G. Baker, Mr. and Mrs. H. D. Mix, Mr. H. G. Lock, Jr., Mr. J. D. Huntington, all of this city, have gone to the Thousand Islands.

Mr. Oliver Harriman and family, Mr. S. M. Chaseman and wife, Mr. Joseph S. Vilas, Mrs. McCoskey and Miss Read, of Fifth avenue, Miss S. E. Parks, and Mr. Edward Harriman and wife, all of this city, are now in Paris.

Mrs. Anthony Hognet and Miss Hognet have removed from Lake Mahopac to Narragansett Pier for the season. Mrs. Charles Shepard and Mrs. Lyman Strong, of Cleveland, will join Mrs. Hognet's party in August.

Isaac H. Bailey, Mr. and Mrs. Vanderbilt Cross, the Rev. Theodore Cuyler, Mr. and Mrs. Edward Lauterbach and family, Mr. and Mrs. John K. Porter, Mr. Charles E. Quincy, Dr. William M. Thallou, all sailed for Europe recently.

Mrs. John Bigelow has recently visited Long Branch. Miss Bigelow and her cousin, Miss Isham, sailed last week for Hamburg to be absent some months. Mr. Bigelow and family will remain at Highland Falls for the rest of the season.

A society journal, speaking of President Barrios, now visiting Washington, says: "He has a wife and three children, two daughters and a son, all under ten years of age." This is remarkable. So young a wife would not be legal in this country.

The two sisters of General Grant, Mrs. Corbin and Mrs. Cramer, are spending the Summer with their mother at Ocean Grove. The children of Mrs. Sartoris, nee Nellie Grant, were taken to visit their grandmother by "Grandpa" Grant a few days since.

Prominent Philadelphians who have recently sailed for Europe include Mr. Thomas Leaning and Miss Leaning, Mr. and Mrs. Walter L. Biddle, Mrs. C. Biddle, Mr. and Mrs. Howard R. Justice, Mr. and Mrs. D. C. Brooks, Miss M. J. Lewis, Mrs. J. Frawley Smith and family, and Dr. Getchell, wife and daughter.

New Yorkers at Old Orchard Beach, Me., include Mrs. C. L. Brown, Mr. Theodore D. Jones, Mr. Frank B. Height, Dr. M. Close, F. C. Rogers and wife, Oscar L. Rogers, J. Hollander, C. F. Houghton, C. G. Colgate and wife, Arthur E. Colgate, Miss B. E. Colgate, Dr. B. F. Lawson, C. F. Binney, Mr. A. Ewell, F. W. Sherman, C. F. Wm. R., Captain Jacob, George and Miss P.

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Mr. and Mrs. W. K. Mr. and Mrs. Wm. R., Captain Jacob, George and Miss P.

Prominent residents of this city at Staten Island include J. N. Winslow and wife, Edward V. L. Lane and wife, William A. Darling and wife, Anson Phelps Stokes and wife, Rev. D. P. Morgan and wife, Mrs. and Miss O'Gorman and Dr. James W. Ranney.

Mrs. Sarony, who is a lineal descendant of the Yales, of New Haven, is the belle of the season. She is daily to be seen on the beach in her pony phaeton. Her blonde beauty and her perfect taste in dress attract much attention. Mrs. James, sister-in-law of Postmaster James, is her guest at present.

Mr. Oscar Wilde went to Riverdale Monday week to visit Clara Morris. Later he was the guest of Mrs. John Bigelow at West Point. A day or two after he visited Henry Ward Beecher, at his farm house, at Peekskill. Mr. Wilde will go to Saratoga, where he will repeat the lecture he recently gave with so much success in Newport.

Among those recently seen at Southampton are Dr. Browning, Dr. Porter, a rising young physician, Mr. C. H. E. Redding, Mr. Jay, Mrs. Schieffelin, Miss Browning and Dr. Frederick Weed, a talented young physician and surgeon of New York City, Miss Rika Seeger left Southampton on Tuesday for New York, but will shortly go elsewhere.

Prominent visitors at Coney Island, last Sunday, included Roscoe Conkling, John F. Smyth, Thomas C. Platt, Sidney Dillon, who has been at Richfield Springs; Prof. V. Botta, Charles Butler, General Bristow, Joseph W. Harper, Major Fox, of Cambridge, Mass., George B. Corkhill, Rev. Robert Collyer, Mr. Findley, Mr. Andrews, of the new steam heating system, etc.

New Yorkers visiting Point Pleasant, N. J., include Simon Uhlmann, Mrs. Meeker, Miss Edgar, R. T. Thomas, C. L. Balch and wife, Miss Grace Balch, J. F. Griffing, Wallace C. Elder, J. Angus Shaw, H. L. Whitlock and family, H. A. Morgan, wife and daughter, R. W. Parsons, T. F. Wood, G. V. Hunter and family, Captain R. C. Glover, A. J. Glover, L. N. Glover.

Notable people at Saratoga include Aristarchi Bey, Baron de Fava, Mr. James B. Hilton, Mrs. and Miss David Yungling, Mayor and Mrs. William R. Grace, M. Brouder de Melsbroeck, the Minister from Belgium; Dr. Nachtel, Rev. Dr. and Mrs. Henry M. Booth, General W. B. Franklyn, of Hartford; Mr. and Mrs. Peter Moller, of Brooklyn, and her sister, Miss Gerdes, etc.

The latest arrivals of New Yorkers at Saratoga include J. O. Carpenter and wife, Mrs. H. Mayer, J. Tyler and wife, A. N. Beach and wife, J. R. Griswold and wife, E. Walworth and wife, Mrs. J. A. Raymond, W. McKenna and wife, M. Kraus, R. A. Lowenthal, R. Stone, G. W. Lord, G. H. Knapp, W. J. P. Moore, W. J. Martin, J. W. Lyor, G. E. Stevens, D. Swett, Charles and Clarence Beebe, K. B. Fullerton, etc.

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George K. Goodwin's Death.

On Tuesday morning George K. Goodwin died at Boston. He passed through a dangerous surgical operation on Friday at the hands of Dr. Warren. He rallied for a brief time and then rapidly sank until the moment of his death. The news was sudden and astonished those that knew him who had no suspicion of his recent physical condition. A representative of THE MIRROR conversed with him in Philadelphia a few days before he placed himself under treatment in Boston, and he then showed no signs of weakness, being busy superintending the alterations about the entrance of the Chestnut Street Opera House.

Mr. Goodwin was born in Dover, N. H., September 30, 1830. He received an excellent education in the leading academies of his native state. While yet in his teens he emigrated to California, and may be said to have been one of the 'Forty-niners. He was keeping a restaurant then in '49. For some years he was a banker and broker in Boston. Having a genius for speculation, he entered the amusement field as manager of a panorama, and later started a circus. He was at one time lessee of the Howard Athenaeum, Boston, and at divers times acted as agent for leading lecturers and humorists, including, we believe, the late Artemus Ward. Mr. Goodwin was one of the original "dollar store" men, and made a lump of money in that business. For the last twelve years of his life he had been a resident of Philadelphia, and at the time of his death was the leading manager in that city. His first theatrical venture there was as lessee of the Chestnut Street Theatre. He afterwards became associated with John B. Clarke in the management of the Walnut, and in 1878 became its sole lessee. Last year he leased the American Theatre (variety), on Chestnut street, and remodeled and beautified it so that, under its new name the Chestnut Street Opera House, it became one of the leading combination houses of the country, jumping at once into popularity. Mr. Goodwin's life was one of struggles with fickle Fortune; but he was a man of great energy and business tact, and his speculations were generally successful.

Mr. Goodwin was never popular among theatrical people, on account of his shrewdness—they called it closeness—in money matters. Very few persons have been heard to express regret at his loss. However, he is so intimately connected with dramatic matters during the past decade that he will always be remembered as one of the prominent figures of this generation. Socially he was affable, and had an inexhaustible fund of anecdotes always on hand. A few weeks ago he was speaking to the writer about his log-book. "I wrote that book," said he, "not for criticism, but for my personal gratification, and that of my friends. In both objects it filled the bill. I know it wasn't written in choice or grammatical English, but that made no difference. I wrote without regard to rule, and it wasn't anybody's business." These words will illustrate one phase of the manager's character—his obstinacy.

When Frank Gardner was here last week the possibility of Mr. Goodwin's death was broached. "In that case," said he, "I suppose the theatres will be on my hands. I'm a partner in the business and have booked the companies." Mr. Gardner is a partner only in the sense that he was to have a certain share of the profits. He did not shoulder any of the responsibilities or invest money in the business. In this case, we believe, under the Philadelphia laws, he is not considered a partner in the full sense of the word. Besides this, death ends contracts, which, however, may be renewed at the option of the heirs to the estate. Gardner was under contract to Goodwin. Interesting complications are expected.

Personal.

ALLEN.—Leslie Allen with his wife and daughter spend their vacation at Rockaway.

PALMER.—Will Palmer went to San Francisco in charge of the Union Square company.

BAUM.—Louis F. Baum, of the Maid of Arran company, is passing a fortnight at Asbury Park.

HENOLER.—T. M. Hengler, the minstrel, is passing the Summer at the Arlington Hotel, Saratoga.

BURKE.—John Burke shows the photographs of three very handsome girls who will play in Old Shipmates.

ETTINGER.—Rose Ettinger looks well and hearty after her European trip. She was one of Sunday's arrivals.

HOLMANS.—The Holmans begin their season shortly. They will have thirty two people and a large orchestra on the road.

HALLOCK.—Agnes Hallock has returned from a visit to her parents at Harrisburg, Pa., and is registered at the Morton House.

CROUSE.—Charles Crouse, who has been passing his vacation at Chicago, returned to town Saturday, to welcome Salisbury home from abroad.

MAUBURY.—Charles Maubury has bought the yacht Sylvia. She is a ninety-foot schooner, and has made two trips across the ocean. Mr. Maubury came to town with W. H. Crane, Tuesday. His season begins August 26.

DELAND.—Annie Deland has accepted an engagement in Julia A. Hunt's company, to play the Countess in Sydney Rosenfeld's play of Florinel.

CAZURAN.—Monsieur Casuran did not go to 'Frisco with the Union Square company. He remains to look after Mr. Palmer's interests here.

MARSH.—Fanny Marsh has made her reappearance on the stage at Cleveland, O., with a success that shows that she has lost none of her attractiveness.

WEST.—Owing to the illness of Billy West, of Thatcher, Primrose and West's Minstrels, their dates through New York have been set back one week.

MURTHA.—Frank Murtha says the walls of the Windsor are now strong enough to resist a bombardment by the whole English fleet. The theatre will open August 14.

ELTON.—Billy Elton, who slipped slyly away to London, is announced to appear there at the Gaiety in Billie Taylor. Elton's line of business was burlesque before Wallack picked him up.

SALARY.—According to the evidence given before Mayor Grace on Monday, the smaller people in the Miniature Opera company need have no fear of getting rich from their salaries, which are about \$5 a week.

FUND.—Nothing more will be done about organizing the Actors' Fund until September 11. This delay is in order to have A. M. Palmer on hand. Several cases of distress have been relieved during the past week.

FISKE.—Stephen Fiske is laid up at home with an attack of his old enemy, the gout. Nevertheless, he grinds out his regular quantity of newspaper work, and his "Spirit of the Stage" is brighter if possible than usual.

STEVENS.—John A. Stevens opened at the Surrey, in London, Monday night. A cablegram we have received from his agent characterizes his success as "instantaneous and gratifying." Unknown was the play. Mr. Stevens cancelled dates in Liverpool and Manchester in order to accept the London engagement.

Letters to the Editor.

RICOCHETTE.

EVERETT HOUSE, July 31, 1882.

EDITOR NEW YORK MIRROR:

In your kind mention of Ricochette, the play which Mr. Gill and myself have just finished for Miss Beattie Darling, I notice that you say it is an adaptation from the same source as La Belle Russe. This is a mistake, into which you were probably led by the fact that Miss Darling has a piece, A Perfidious Woman, whose heroine claims kinship with the fair Russian. Our Ricochette has no relatives in the drama, but must stand or fall on her own merits.

By making this correction you will oblige. Yours faithfully,

G. H. JESSOP.

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